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ABSTRACT

Instructional materials generated at the November 1971, American Council on the Teaching of Foreign Languages Pre-Conference Workshop on Culture compiled in this publication include papers for teachers of French, German, Spanish, and English-as-a-second-language. This compilation is intended to help secondary school teachers broaden their approach to the teaching of culture and provides samples for preparing materials. Contents are presented in four categories: (1) language and culture, (2) programed culture assimilators, (3) mini-dramas, and (4) culture capsules. (RL)

ED 060697

American Council on the Teaching of Foreign Languages

Proceedings

Pre-Conference Workshop on Culture

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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To the participants:

The following pages contain the work done by you in the workshop on culture held in Chicago November 22-24, 1971, and organized by the American Council on the Teaching of Foreign Languages.

The material is presented here in a rough form, and is unedited. Its main value is the service it can render to you in broadening your approach to the teaching of culture and in providing some samples for preparing your own material.

The cultural capsules page A to I are the property of Professor J.Dale Miller and must not be duplicated. However they are part of his copyrighted publication French Culture Capsules, 1971, (50 capsules) available for $2.00+20c postage from him at the the following address: Department of French and Italian, 355 McKay, Brigham Young University, Provo, Utah 84601.

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INTERACTION LANGUAGE-CULTURE FRENCH

Greetings Within the Peer Group

by Norman Cote
Andrea Haggard
Mary Elyse Paulson
Harold Vizino
Michelle Willard
Margaret Ryan

I. General Goal

Students will be able to recognize and demonstrate the gestures that typically accompany greetings, leavetaking, thanking, condolences, approval, displeasure, apologies, impatience, enthousiasm, anger, and other common situations involving cross-cultural contacts.

II. Behavioral Objectives

Students will be able to recognize and demonstrate those gestures that typically accompany greetings in the following situations:

A. Two male students

B. Two female students (good friends)

C. A male student and a female student

D. Group situation (students)

III. Procedures

Take-off point for this cultural unit will be the basic dialogue of a French I text.

A. Teacher will demonstrate with pictures the four basic situations.

1.	Salut, Jean. Salut.	slap on shoulder
2.	Bonjour, Michelle. Bonjour, Andrée.	kissing twice on cheek
3.	Bonjour, Jean. Bonjour, Michelle.	handshake
4.	Bonjour, Marie. Bonjour, Jean. Salut, Andrée.	handshake with each individual

Students repeat each dialogue several times.

B. Teacher demonstrates with a student each situation emphasizing the appropriate gestures.

C. Role playing. Students act out each situation.

D. Students do a pantonime demonstrating gestures. Others in class identify possible relationship as suggested by gestures.

IV. Link with socio-cultural system.

The French have various means of greeting each other which indicate the degree of intimacy among friends and acquaintances. These are customs which must be observed if both the "foreigner" and the Frenchman are to feel comfortable.

V. Followup

Role playing. Students are given situations, they enact, with appropriate dialogue and gestures. Students research manners of greetings in other social situations, outside their peer group. (Sources in English about everyday life, possible interviews with natives.)

INTERACTION LANGUAGE-CULTURE FRENCH

A L'Epicerie

by Helen Warriner, consultant
Ann Tempest
Georges Santoni
Elizabeth Williamson
Marilyn Swift
Marjorie Hull

I. General Goal

Students will demonstrate an understanding of the ways in which the target language and culture interact.

II. Performance Objectives

A. The student will be able to choose from three objects "French" way to carry shopping items that are bought.

B. The student will be able to distinguish between three different weights: kilos, grams, "livres".

III. Activities

A. Pre-dialogue linguistic orientation

Introduction of new vocabulary

B. Dialogue learning

C. Directed conversation construction

IV. Procedure

A. Through the use of the overhead projector and transparencies showing some vocabulary words; through the use of pictures, more new vocabulary words will be visualized for the student; the transparencies will be shown along with an explanatory teacher comment in the language: "Voilà l'épicerie."

B. The students will learn a simple dialogue that uses the new vocabulary words and gives the student a familiarization with the end-of-unit objectives: i.e. use of the French (European) weight system.

C. Through directed conversation development, the student will be able to create an original situation and again demonstrate how well the performance objectives have been attained.

V. Ways of Presentation

A. Transparencies

B. Magazine Pictures

C. Dialogue

Maman: Jean-Paul, donne-moi le filet. Je vais à l'épicerie.

Jean-Paul: Attends! J'y vais avec toi.

(à l'épicerie)

Jean-Paul: Qu'est-ce qu'on achète?

Maman: Voyons . . . un kilo de pommes et cent grammes de beurre.

Jean-Paul: N'oublie pas d'acheter du sucre aussi.

Maman: Oui, c'est vrai. J'en ai besoin d'une livre.

Jean-Paul: Oh maman, un gâteau!

VI. How can the lesson be linked with the socio-cultural system?

A. le filet:

French attitude: "don't waste a thing." Conservative spending: store owners do not provide anything for carrying products.

B. l'épicerie : small stores; transportation (similarity to U.S. country store)

C. kilo, gram, livres ; metric and decimal systems used in Europe. USA is unique in this case.

VII. Can the students create something?

A. Possible suggestions for boys (or interested girls)

1. a balance that is marked off in grams and goes up to 1 kilo (can be made to be functional)
2. Store front to be added to others already made in a previous shopping unit, thus making the classroom into a shopping street.

B. Students can create original conversations as extra activities.

Fermez la fenêtre, s'il vous plaît.

by Mrs. Pat Castle, consultant
Rose Mary Meyer
Judy Sugarman
Jerry Lindvall
Pat Egan
Penny Million Pucelik

I. General Goal

Students will demonstrate an understanding of the ways in which the target language and culture interact.

II. Behavioral Objectives

Students will demonstrate an understanding of the cultural meaning of the words "la fenêtre" and "le volet" as associated with "la maison" by participating in a manner acceptable to the teacher in the following activities.

III. Activities.

A. Pantomime and dialogue by students and teacher
B. Visual aids on opaque projector
C. Directed dialogue
D. Reinforcement recognition test on overhead projector

IV. Procedures

A. Professor: Imaginez que vous êtes dans votre chambre à coucher.
Rose-Marie, ouvrez la fenêtre. (Elle ouvre la fenêtre)
Qu'est-ce que vous faites?
- J'ouvre la fenêtre.
- Maintenant, fermez la fenêtre.
(Elle ferme la fenêtre.)
Qu'est-ce que vous faites?
- Je ferme la fenêtre.
(Mêmes directives à Gérard, Patrice et Marie)
(Mêmes actions et réponses.)

Professeur: Eh bien! Vous êtes américains. Vous ouvrez les fenêtres américaines. Une fenêtre américaine est une fenêtre à "guillotine". (Pantomime to demonstrate "guillotine".)

Professeur: J'ouvre la fenêtre. Je tourne la crémone. J'ouvre un panneau. J'ouvre l'autre panneau. Une fenêtre française a deux panneaux. Voici des fenêtres françaises: Il n'y a pas de "screens" sur les fenêtres françaises.

B. Opaque projector - Three examples of French windows.

C. Directed dialogue.

Professeur: Rose-Marie, demandez à Gérard d'ouvrir la fenêtre de sa chambre en France.

- Gérard, ouvrez la fenêtre, s'il vous plaît. (Il ouvre la fenêtre.) Qu'est-ce que vous faites?
- Je tourne la crémone et j'ouvre un panneau. Ensuite, j'ouvre l'autre panneau.

Professeur: Très bien, Gérard. Maintenant, Patrice, ouvrez la fenêtre. Qu'est-ce que vous tournez?

- Je tourne la crémone.
- Et, qu'est-ce que vous ouvrez?
- J'ouvre un panneau... et ensuite, j'ouvre l'autre panneau. (Répétez avrc Gérard et Penny.)

Professeur: Très bien, mes enfants. Maintenant, regardez. J'ouvre la fenêtre et je ferme le volet. (Le professeur écrit le mot "le volet" au tableau.) Qu'est-ce que c'est qu'un volet? Regardez ces images. (projecter) Voici un volet. (2 ou 3 exemples) Qu'est-ce que c'est?

- C'est un volet.
- Qu'est-ce que c'est Marie Rose?
- C'est un volet.

Gérard: Madame, pourquoi y a-t-il des volets?

Professeur: Oh! C'est une bonne question, Gérard. Pourquoi y a-t-il des volets? Regardez.

Professeur: C'est la nuit. Je suis fatigué. Je m'approche de la fenêtre. Je ferme les volets. La nuit on ferme les volets. Quand ferme-t-on les volets, Gérard? Quand ferme-t-on les volets, Marie Rose? Penny? Patrice?
Aussi, quand il fait du vent, on ferme les volets. (pantomime) Qu'est-ce qu'il fait, mes enfants?
- Il fait du vent.
- Qu'est-ce qu'on fait alors, Patrice?

Patrice: On ferme les volets.

Professeur; Quand est-ce qu'on ferme les volets, Gérard?
- On ferme les volets quand il fait nuit et quand il fait du vent.
- Patrice, est-ce qu'on ferme lae volets le matin?

Patrice - Non, on ferme les fenêtres la nuit.
- Et aussi?
- Et aussi quand il fait du vent.

Professeur: Très bien mes enfants. Maintenant, répondons à ces questions.

D. Reinforcement test- Overhead projector

Picture of house from outside. Point to shutters.
- Qu'est-ce que c'est, Marie Rose?
- C,est un volet.

Picture of window, with handles, from the inside.
- Qu'est-ce que c'est, Patrice?
- C'est une crémone.
- Très bien. Et, qu'est-ce que c'est, Penny?
- C'est un panneau.
- Très bien mes enfants. La classe est finie. Au revoir et à demain.

INTERACTION LANGUAGE-CULTURE FRENCH

Say "Cheese"!

by Carol Larson
Joyce Lopas
Dorann Klein
Carolyn Amelung
Madeleine Kent

I. General Goal

Students will indicate the cultural meanings associated with the word "cheese" in the target culture.

II. Behavioral Objectives

A. Students will be able to give a popular saying which exemplifies the role of cheese in French culture.

B. Students will be able to cite an example from French literature in which cheese plays an important role. (La Fontaine - Le Corbeau et le renard)

C. Students will be able to point out examples in French advertisements and cartoons of the interrelationship of cheese and the culture.

D. Students will be able to list x number of examples of the relationship between cheese and the culture upon witnessing a short skit.

E. Students will be able to identify x number of cheeses by sight and taste.

III. Activities

A. Present popular saying ("There is no complete meal without cheese")

1. Show students French menus to substantiate the saying.
2. Have students memorize the saying.

B. Present Fable (La Fontaine - "The Crow and the Fox")

1. Explain
2. Have students dramatize.

C. Present French advertisements

1. Point out the frequency of cheese advertisements.
2. Point out varieties of advertised cheeses.
3. Point out reasonable prices of French cheeses (accessible to all).

4. Aid the students in perceiving the appeal to cultural themes in the advertising of cheese.
    a. The Family
    b. "Savoir Vivre"
    c. intellectualism

D. Present a French political cartoon
    1. Discuss the importance of cheese as one of the three foods mentioned.

E. Present a short skit
    1. Prepare a short skit in which the importance of cheese is revealed.
        a. the personnification of cheese
            (1) Holes in Swiss cheese (Gruyère) are called "les yeux".
            (2) The point of a wedge is called "le nez".
        b. a popular saying related to cheese "Ça se passe entre la poire et le fromage." (Save important discussion for between the fruit and cheese course.)
    2. Have some students practice and present the skit for the class, including information on how to eat cheese. (Cut with knife. Put onto bread with knife. Or in formal situation, eat with fork.) Never eat with fingers.

F. Provide for an assortment of French cheeses in the class.
    1. Purchase or have some students purchase cheeses.
    2. Introduce and allow the students to sample the various cheeses.
    3. Introduce a game in which students must recognize cheeses by sight and taste.

INTERACTION LANGUAGE-CULTURE FRENCH

Implications of "petit"

by Dr. Sharon Leavitt
Betsey Meake
Jane Wright
Robert Lafayette
Jean-Pierre Cosnard
Edward Bourque, Resource Consultant

I. General Goal

To have students understand the linguistic and cultural implications of the word "petit".

II. Performance Objectives

A. Given x number of examples using the word "petit", the student will identify with x % accuracy those examples where "petit" has a quantitative meaning and those where it has a qualitative meaning.

B. In response to a question about a visual, the student will be able to describe an object in a sentence using the word "petit" to emphasize the quality of the object with acceptable pronunciation and intonation.

C. Given that students are divided into groups of three, students will create and enact a role-playing situation in which they have used correctly five examples of the non-literal (qualitative) meanings of "petit".

III. Activities

A. Introduction of concept with transparencies or visuals

Example: C'est son amie. Elle est petite.
C'est sa petite amie. Il l'aime.

Example: C'est une petite bouteille de vin.
C'est un petit vin que je viens de découvrir

B. Presentation of dialog which is to be dramatized.

C. Distribute copies of the dialog and underline qualitative uses of "petit" and circle quantitative uses of "petit".

D. Directed dialogue with use of visual [a house]

Example: Voilà une jolie maison.
Dites-moi que vous aimez cette maison.
(student) Voilà une jolie petite maison.

E. Ask students to find pictures in magazines of objects and situations in which "petit" is applicable and then make a bulletin board display with these pictures by adding captions.

IV. Procedures

A. Present dialogue with as many visuals as possible as it is being explained.

B. Once the concept has been grasped have the students give some examples of their own in which the qualitative and quantitative uses of "petit" are illustrated.

C. Once the dialogue has been understood and learned have students dramatize it.

D. Put students in groups to write their own version of a dialogue illustrating the concept by producing one of their own not to exceed five lines.

V. Presentation - Chez Jean

The dialogue is about two friends, Paul et Jean. One day Paul drops in to see his friend Jean who invites him to dinner. Paul rings the bell and Jean opens the door.

Jean: Quelle bonne surprise! Qu'est-ce qui t'amène?

Paul: Je viens vous dire un petit bonjour.

Jean: Mais tu reste à dîner?

Paul: Je ne veux pas vous déranger, tu sais. Je faisais juste un petit tour et....

Jean: Et tu restes dîner, c'est tout...D'ailleurs je veux te faire goûter un petit vin dont tu me diras des nouvelles. (voyant sa femme) Tiens, mom petit chéri regarde qui est là

Simone: Tiene, Paul vous dinez avec nous.

Jean: Je viens de l'inviter. (A Paul) Tu sais ce soit un petit dîner, à la fortune du pot.

Paul: Dis-moi, tu as une collection de dessins qui doit vouloir un petit capitale.

Jean: Oh, pas grand chose, quelques petit maîtres que je peux n'offrir.

Paul: Figure toi que j'ai une petite amie....

Jean: (l'interrompant) Encore une! Toi, tu as vraiment de la chance.

Paul: Oh, tu sais je mène une petite vie de célibataire bien tranquille. Je vieillis d'ailleurs, je commence à avoir mes petites habitudes.

Jean: Ah quand même! Tu te calmes un peu. Mais enfin ces petites femmes t'intéressent toujours.

Simone: (Rentrant) Désolée d'interrompre votre petit conciliabule mais c'est servi. Paul vous voulez aller au petit coin avant de dîner?

Paul: Non, merci, Simone. Par contre je prendrai bien un petit bain si ça ne vous dérange pas. L'eau chaude est coupée chez moi et mon petit plombier est en vacances. Vous savez Paris, en août, pour ces pannes célibataires.

Jean: Pauvre petit, je prendrai bien ta place.

Paul: Dis donc, comment vont les petits Dubois?

Jean: M. Dubois vient de se prendre une petite affaire d'imprimerie.

VI. Evaluation

A. Students are to give examples of their own.

B. Students are to write short dialogues.

C. Students are to be given a series of sentences in which "petit" is used both as a qualitative and quantitative meaning.

La différence entre l'emploi de tu et vous

by M. Gregory
P. Martin
J. Booth
D. Hill
F. Masters

I. General Goal

All students will develop the cultural understandings, abilities and attitudes needed to function appropriately within the target language.

II. Behavioral Objectives

Students will demonstrate through usage the understanding of tu or vous to distinguish social role in the following situations: child to adult, child to child, adult to child.

III. Activities - using the expressions: Où allez-vous?
Où vas-tu?

A. Warm-up - repetition of the two expressions to be used (to check pronunciation mastery)

B. Demonstration of use of tu or vous in the three situations, using visual models. Example:

Teacher: Regardez! C'est Madame ____.
Qui est-ce?

Students: C'est Madame ____.

Teacher: Ecoutez! Comment allez-vous, Mme?
Comment allez-vous, Mme?
Maintenant, répétez.

Students: (first by group, then individually)
Comment allez-vous, Mme?

C. Following the sample pattern, three visuals will be presented for each of the three situations:

Child to adult - Comment allez-vous?
Child to child - Comment vas-tu?
Adult to child - Comment vas-tu?

D. Role playing

Four children at a time will be given name signs. Example: Madame, Monsieur, Jean, Marie. Each student will assume the assigned role in inquiring of another "comment

il, elle va." Activity is directed by the teacher; "Marie, demande à Mme. comment elle va."

IV. Epreuve

Ten questions. Procedure: A visual model of an adult or child will be shown. The student will respond to the question: "Que dites-vous à _____?" Or, two visual models will be shown and the student will respond to "Que dit _____ à_____?" The student will respond by marking A or B on his paper. A represents "Comment allez-vous?" and B represents "Comment vas-tu?"

INTERACTION LANGUAGE-CULTURE GERMAN

Begrüssung

by Adele Farger
Dr. David K. Aacladan
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I. General Goal

That students learn to use the common signs of greeting with people of his own age and sex, with the opposite sex, and with an adult in ordinary street encounters.

II. Activities

A. Slide viewing

B. Observation of mini-dramas

C. Role playing

III. Procedure: Dialogue I

A. View first slide plus tape recording of dialogue (street scene, two boys greeting each other with a handshake)

B. Two boys or girls from class are called upon to imitate the slide. Teacher gives points about handshake, ie. firm grip, one shake.

C. Boys or girls demonstrate handshake again while the teacher models linguistic greeting. She stands behind the appropriate student supposedly speaking.

Hans: Guten tag, Klaus!

Klaus: Guten tag, Hans! (Boys release hands.)

D. Students pair off with someone of the same sex, imitate the procedure for handshake and imitate the dialogue lines after teacher model.

E. Teacher calls upon several pairs of students to demonstrate the ability to greet each other. If 90% of pairs respond accurately procede to dialogue two. If not, repeat steps D and E.

IV. Procedure: Dialogue II

A. View slide (boy meets girl on street) and hear tape recording

B. A boy and girl imitate the slide. Teacher explains proper procedure, ie. girl offers her hand first, boy bows slightly when shaking her hand.

C. The boy-girl couple repeat steps while the teacher again models the dialogue lines.

Johann: Tag, Heidi!

Heidi: Tag, Klaus! Wie geht's? Was gibt's zu Hause?

D. Students pair off with someone of opposite sex, imitate the handshaking pattern, and imitate simultaneously the dialogue lines.

E. Teacher calls upon several pairs of students to demonstrate ability to greet one another. If 90% of couples respond accurately, go on to Dialogue III. If not, repeat steps D and E.

V. Procedure: Dialogue III

A. View slide and hear tape recording (an adult, a professor, meets a student he knows on the street)

B. Teacher takes the role of the professor and calls upon a student to demonstrate the proper procedure. The professor offers hand first, a boy bows slightly when shaking the professor's hand.

C. Teacher and student repeat hand shaking patterns while teacher models dialogue lines.

Professor: Guten tag, Hans. Wie geht es dir?

Hans: Guten tag, Herr Professor. Es geht wir gut, danke. Und Ihnen?

Professor: Danke, auch gut.

D. Students pair off, one of them assuming the role of the professor. They imitate the handshaking procedure and also the dialogue lines.

E. Several of the students are called upon to greet the teacher. If 90% of them respond correctly, go on to test. If not, repeat steps D and E.

VI. Procedure: Test

A. Several students are called upon to:

1. Greet a student of same sex
2. Greet a student of opposite sex
3. Greet the teacher

Each greeting must include the appropriate hand shaking pattern, a greeting, and an inquiry as to health.

B. If over 90% of the students respond to all three situations accurately, the unit is finished. If not, repeat steps D and E of the inaccurate dialogues and repeat the test.

INTERACTION LANGUAGE-CULTURE GERMAN

Eating at Home in German
Meals
The Evening Meal

by David Barker
Lili Sorokin
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Paul F. Luckau, Consultant

I. Goal

The student will acquire an understanding of the language and actions and food associated with eating in German homes.

II. Objective

The student will actually participate in an evening meal consisting of the usual food and drinks, taking place at a typical time of day (late--7 pm), and extending the common basic courtesies.

Food: Brot, Brötchen, Wurst, kalter Aufschnitt
Utensils: Brett, Gabel, Messer
Drink: schwarzer Tee or Kaffee, sometimes Bier or Wein
Action: Eating bread and cold meat (lunch meat) with knife only or with knife and fork--knife in right hand and fork in left hand--using a small bread board as a plate, sometimes a real plate.
Useful expressions: Guten Appetit! Mahlzeit! Wir essen kalt. Wir essen zu Abend.
Basic courtesies: Wish each other "Guten Appetit" as we start to eat. Say "thank you" and mean "no, thank you" and "bitte" for "yes, thank you". Keep both hands on the table.

III. Socio-cultural aspects

A. There are not many differences between city families and country families in eating the evening meal.

B. The Germans eat the big meal at noon. The stores close for two hours at noon. The Germans work both morning and afternoon. They feel a heavy meal at night is unhealthy, so, a midmorning snack and a midafternoon snack take care of physical needs. The evening meal is light. (This is disconcerting to young American visitors.) German Gemütlichkeit seems to require a slower more comfortable pace.

IV. Activities

Step 1: Basic information by description

a. Preparation for spending time with a German family

b. Pictures of table settings and food and drink

c. Slides or film of family eating

d. Student uses an active involvement sheet

Procedure: Using leading questions or inquiry method or lecture-description

Step 2: Basic interaction of language and culture

a. Three short dialogues of four lines (more or less)

b. Original skits (recombination of dialogues)

c. Free responses based on magazine picture cut-outs or slide pistures of the magazine picture

Procedure: Use of situation pictures or slides or films in learning and varying the dialogues.

Step 3: Simulation or actual experience

a. Visit a German family in the community or

b. Set the stage in the classroom to simulate a German home

Procedure: Visit a real or simulated German family. Orient fellow American students of German to Abendbrot.

Mini-drama: Abendbrot

Two high school boys, John and Bill, are spending the summer with two German families. We look in on John as he arrives in the late afternoon about 5 pm.

John: Guten Abend, Frau Müller.

Frau M.: Guten Abend, John. Wir freuen uns, dass Sie bei uns sind.

John: Ich hoffe, ich bin* nicht zu spät.

Frau M.: O nein, John. Wir essen erst um 7 Uhr zu Abend.

John: (to himself) So late. I'm starved and it's only 5 o'clock.

John goes in to eat at 7 o'clock.

John: (to himself) Is that all? She must have more to bring in.

John: Darf ich Ihnen helfen?

Frau M.: Alles ist schon auf Tisch.

John makes a sandwich and starts to eat it in his hand. He wonders at the others who eat with knife and fork.

Frau M.: (hands John the platter of cold ham) Bitte, nehmen Sie noch etwas.

John: Danke (Frau Müller takes the platter away)

Frau M.: Schmeckt es nicht?

John: O ja, sehr gut. Ich bin sehr hungrig. Darf ich noch Brot, Butter und Wurst haben?

Frau M.: Natürlich. Warum haben Sie das nicht gleich gesagt?

The next day Bill and John talk things over.

Bill: How did things go, last night?

John: Man, I'm still hungry.

Bill: What's the matter? Didn't you eat supper?

John: We had a little snack. How about you?

Bill: Only cold cuts.

John: Do you know what? Frau Müller offered me some ham. I said "thank you" and she took it away from me.

Herr and Frau Müller talk over the same events.

Herr M.: Wie gefällt dir John?

Frau M.: Er scheint ein netter Junge zu sein, aber etwas komisch. Warum hat er sich entschuldigt als er zu uns kam?

Herr M.: Das habe ich auch merkwürdig gefunden. Hast du gesehen, wie er sein Butterbrot gegessen hat? Was sind das für Tischmanieren!

Frau M.: Beim Essen hat er immer eine Hand unterm Tisch gehabt und das Butterbrot aus der Hand gegessen.

Herr M.: Er scheint auch nicht zu wissen, ob er noch Hunger hat oder nicht.

This is followed by questions and discussion.

*Not perfect German.

INTERACTION LANGUAGE-CULTURE ESL

Bread

by Myrtle Fuller
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Gwendolyn Stewart
John Young, Consultant

Note: This is an ESL class for foreign students. It might also have use in other foreign language classes.

I. Goal Statement

A. General Goal. All students will develop the cultural understandings, abilities, and attitudes needed to function appropriately within the society of the target language.

B. Sub-goal. Students will demonstrate an understanding of the ways in which the target language and culture interact.

C. Specific Goal. Students will indicate the cultural meanings associated with the most common words in the target culture.

II. Behavioral Objectives

After activities described below terminate, the student will be able to distinguish the three cultural contributions of the word bread, with 90% accuracy, by pointing to a picture indicating the cultural context of sentences involving the use of the word bread after listening to the teacher's utterances as follows:

1. Open that bread box.
2. We appreciate our daily bread.
3. Don't take the bread out of his mouth. He is earning his bread with his own effort.

(We assume that the student understands the cultural meaning of $ in America.)

III. Activities, Procedures, Ways of Presentation

A. Directed Observation: Manner of Eating

American way of eating bread and non-American way of eating bread. Students observe, tell which is American and how they can tell. Is this difference in mannerisms

important? What are good table manners in English-speaking world? How do they differ from those of the students'?

B. Directed Observation "Taboo" (Eating, right hand or left)
Setting: at the table, Americans and Indians eating
Indians eat with right hand only. Americans interchange hands. Indians give uncomfortable glances to Americans.
The Point: Many cultures including most of Africa and the Middle East eat only with the right hand because the left hand is used for personal tasks.

C. Role Play: Bread

Use the three connotations of bread in dialogue to indicate confusion stemming from different connotations.
one American, one Foreigner
American: Boy, things are really rough. Can you lend me some bread?
Foreigner: (Hands a loaf of bread to the American)

D. Film

"Making Bread in Afghanistan" or show an American film to indicate the double meaning of "making bread" in the U.S.A.

E. Mini-drama

First show a man making bread in an actual process. then, show a man selling bread to indicate a gain of money.

IV. How can your point be linked with the socio-cultural system?

A. Compare a culture having bread as its major means of subsistence and a culture without bread as its major means of subsistence. e.g. Korea vs. U.S.A.
1. Consider manner of eating
2. Consider availability of the merchandise on the market

B. Compare the major similar source of subsistence in another culture, such as rice in Korea with bread in the U.S.A. Notice the different connotations of rice and bread.

C. After comparing A and B, it could be suggested that Americans may be less inhibited in frankly referring to material things.

V. Follow-up

A. Students, through a medium of their choice, will demonstrate their conception of the word <u>bread</u>, or another word with similar discrepencies in cultural connotations.

B. Students will point to a picture indicating the cultural context of sentences involving the use of the word <u>bread</u> after listening to the teacher's utterances.

VI. Appendix - clippings from magazines

INTERACTION LANGUAGE-CULTURE SPANISH

Los quince

by Mary Lee Poindexter
Eida DeGennaro
Manuel Gómez
Eileen Lucietto
Irene Sviatek
Edward Clifford
Tora Ladu, Consultant

I. Goal

All students will develop the cultural understandings, abilities, and attitudes needed to function appropriately within the society of the target language.

II. Objective

Students will indicate an awareness of the most likely interplay in conventional situations in the Hispanic world by being able to perform appropriately in the following activities: greetings, congratulations, expressions of gratitude and response, gestures, extended family respect.

III. Procedure

Students are told that a North American student has received an invitation to a "Baile de los quince" given by María's family on the occasion of her fifteenth "Día del Santo," or Saint's Day. Edward knows that Latin Americans customarily celebrate their Saint's Days rather than the calendar dates of their births. What he doesn't know much about, however, is the "Baile de los quince," and how one behaves in this conventional situation in the Hispanic world. With the brash confidence of a typical North American teenager, he arrives at the party shortly after the arrival of Manuel, another of María's invited guests.

IV. Presentation

Directed observation and structures role-playing. The demonstration illustrates respect for elders, extended family, often several generations under one roof. In a class, actors could play the roles of uncles and aunts, cousins, etc. to show extended family.

Dialog: Los quince

María's family and many of her friends are in the house celebrating the "Baile de los quince." It is María's "Diá del Santo." A friend arrives and knocks at the door. María opens the door.

María: Hola, Manuel. Pasa.

Manuel: Felicidades, María. (He shakes hands, kisses her, and presents her with a gift.)

María: Muchísimas gracias por el regalito, Manuel.

Manuel: (Silent language: gestures to indicate, "It's nothing, I wish it were more.")

Manuel passes among the guests, going first to greet and kiss María's grandmother, her parents and relatives, and various friends - kissing the ladies and girls and giving the "abrazo" to the males.

Afterwards, Edward, the young North American, arrives. He He hunts for an electric door bell, then impatiently, and too loudly, knocks at the door, which again is opened by María.

María: Hola, Eduardo. Pasa.

Eduardo: Buenas noches, María. ¿Cómo está usted? (He hands her a gift, then says: "Feliz cumpleaños.")

María: Muchísimas gracias por el regalito.

Eduardo: De nada.

Eduardo walks aroung, and pointing to María's grandmother and the other adults, asks Manuel...

Eduardo: Ellos, ¿van a estar aquí?

Edward, not knowing that it is customary at the "Baile de los quince" for the young girl to indicate that the party is beginning by dancing the first dance with her father, asks a friend for a dance at the same time that María and her father begin to dance.

At dawn, everyone departs and Manuel takes leave of his hostess...

Manuel: Me gustó la fiesta, María. Adios. Hasta pronto. (He kisses her and everybody else good-by.)

Eduardo: (the last to leave) Me diverté mucho. Muchas gracias y adiós. (He walks out without saying good-by to the rest of the family.)

V. Contrasts U.S.A. - Latin America

Students inductively indicate an awareness of cultural contrasts in conventional situations by listing those contrasts noted in the directed observation and structures role-playing.

VI: Follow-up

A. Students may select another conventional situation, define cultural problems inherent to the situation, and then write a new dialog for the role-playing. They might be asked to change the facts of age, social status, etc.

B. Problem solving

1. Is it socially acceptable to Latin Americans for a North American, knowledgeable in the deep culture of the country he is visiting, to use the "silent language," the "abrazo," the kiss of affection, etc.? Would his doing these things, so natural to a Latin, make him, a North American, appear "affected?" Would he lose something of his own self-identity, or, is it true that "El que habla dos lenguas vale por dos" because, in reality he <u>is</u> two people.

2. Would a properly-reared North American boy have left the party without thanking his hosts for a nice evening and saying his good-bys?

VII. Assignment

How do you arrive at the facts needed to solve these problems? Will you find a consensus of agreement as to what the facts are? At least, you can begin your research by pursuing one or more of the following activities:

Interview people now living in your city who are from a country in the Hispanic world. Tape their responses and make slides showing their faces, gestures, etc. as they converse with you. Present your findings to the class.

INTERACTION LANGUAGE-CULTURE SPANISH

Gestures

by Bobby La Bouve
Arturo Ravelo
Hal Carney
Sister Mary Rosania
Jo Ann Walker
Rosalyn O'Cherony, consultant

I. Goal

All Students will develop the cultural understandings, abilities, and attitudes needed to function appropriately within the society of the target language.

II. Objectives

Students will demonstrate an understanding of the ways in which the target language and culture interact.

III. Activities

A. Students role play the dialog. Dialog:

age group: teenagers

sex: two boys

place: downtown

relationship: friends

Eduardo: ¡Manolo! (embrace) Tanto tiémpo sin verte! ¿Cómo estás hombre?

Manolo: ¡Qué sorpresa Eduardo! ¿Dónde has estado?

Eduardo: Trabajando en un hotel.

Manolo: Y tu mamá cómo está.

Eduardo: Oh, muy bien... cocinando como siempre.

Manolo: Y tu hermana Lucía?

Eduardo: Buscando novio.

Manolo: ¿Y tu abuela ya estámejor?

Eduardo: No ¿no sabes que murió?

Manolo: ¡A perdón! Te compadezeo en tus sentimientos. (pats him on the back)

Eduardo: Bueno que Dios la tenga en la gloria.

B. Teacher solicits discussion of the dialogue from students with the following questions:
   1. ¿Son amigos?
   2. ¿Se concen muy bien?
   3. ¿Hace mucho tiempo que no se ven?
   4. ¿Eduardo conoce a la familia de Manolo?
   5. ¿Porqué Eduardo pregunta de la familia?

C. Dialogue is presented in written form as individual sentences, with the verbs left out. Students will supply the correct form of the verbs.

D. Students will role play the dialogue using the proper gestures.

E. Students' outside assignment: Cut out and assemble comic-strip pictures and supply dialogue which would demonstrate Latin American emotion.

IV. Procedure
   A. Basic dialogue presentation with film.
   B. Group discussion of cultural aspects.
   C. Students role play the basic dialogue using correct gestures.
   D. Students supply missing verbs in sentences from the dialogue.
   E. Students use basic idea of dialogue to reconstruct a cultural situation.

V. Presentation
   A. Basic dialogue is presented by film.
   B. Verb forms are reinforced with flash cards.
   C. Gestures are cued by pictures on overhead.
   D. Gestures used by friends are demonstrated in a particular situation and in relation to an oral response.
   E. Students will reconstruct a similar situation and supply evidence of their understanding of proper gestures to be used.

INTERACTION LANGUAGE-CULTURE SPANISH

Cultural Unit I on Courtesy Phrases

by James Taylor
Diana Pretzer
Janina Ponte
Anthony Papalia
Alice Matonic
Arlene LeVine
Noe Cavazos
Sheryl Blackwell

I. General Goal

Students will demonstrate an understanding of the ways in which the target language and culture interact.

II. Behavioral Objectives

Students will be able to distinguish among situations requiring "con permise, dispénsame, perdóname" or equivalent phrases, and behave appropriately.

III. Activities and Procedures

A. Teach the following dialogue with visual aids for each dialogue segment.

Pedro y María están sentados. Juan entra y quiere pasar.

Juan: Con permise.

Pedro: ¡Cómo no!

María: Pasa. ¡Ay! ¡Ay! Me pisé el pie!

Juan: Perdóname.

María: Ne te preocupes. No es nada.

B. Group and individual practice, alternating roles.

C. Draw from students generalizations of cultural concepts. Questions for this purpose are:

1. ¿Qué dice Juan cuando quiere pasar?
2. ¿Qué contasta Pedro?
3. ¿Qué dice Juan cuando le pisa el pie a María?
4. ¿Cómo reacciona María?
5. Despues, ¿qué dice Juan?
6. Por fin, ¿qué dice María?
7. ¿Puede decir Juan "Con permise" cuando le pisa el pie?
8. ¿Qué etra cosa puede decir Juan?

D. Teacher now expands to other situations using the same phrases.

E. Role playing: the teacher gives a situation and the students give appropriate phrases.

IV. Final Evaluation

The teacher shows numbered pictures and explains the situations; students write the phrases (test).

V. This is one aspect of the conventional properties which are established in Hispanic culture.

VI. Follow up: Students can be asked to

A. Bring in pictures illustrating other situations for use of these terms.

B. Make up additional dialogues using these terms in appropriate situations.

INTERACTION LANGUAGE-CULTURE SPANISH

La Cena

by Marilyn Barrueta
Olga Beattie
William DeLorenzo
Christine Kendziora
Manuel Pacheco
John A. Pettit
Frederick L. Jenks, Resource Consultant

I. General Goal

All students will develop the cultural understandings, abilities, and attitudes needed to function appropriately within the society of the target language.

Sub-Goal: Students will demonstrate interest in adjusting to cultural differences and a willingness to behave appropriately within the society of the target language.

II. General Performance Objective

Students will be able to recognize and demonstrate those gestures that typically accompany leaving, sitting at, and arriving at the dinner table. Students will indicate the cultural meanings associated with common words in the target language.

Specific performance Objectives:

A. After viewing two conflicting videotapes (one of an American meal; one of a Spanish-American meal), the student will be able to recognize an established familial role pattern at the table in a Spanish-American home.

B. The student will be able to describe orally the order in which members of the family are served food.

C. The student will be able to define the:

1. Level of attendance required at the table (number of members of the family) prior to serving the meal.
2. Protocol required for leaving the table.

III. Relationship to Socio-Cultural Systems

The unit focuses upon particular family roles and "pecking order" (status by age and sex within the family) as observed by seating patterns and protocol commonly applied during the meal hour (la cena) in a Spanish-American household.

IV. Activities

A. Dialogue to be learned orally by students via established audio-lingual principles and techniques.

B. A semi-professional, video-taped enactment of the dialoque (prepared by teachers and/or advanced students) is viewed by the class.

C. Through group work, students practice assigned roles with emphasis upon oral, gestural, and culturally determined behaviors.

D. Students collect appropriate props for re-enactment of the dialogue as viewed in the video-tape recording.

E. Each group of students presents the dialogue re-enactment before the other students; the re-enactment is video-taped for evaluation via comparison with the semi-professional video-tape.

V. Dialogue

Personajes: papá, mamá, Miguelito, Paco, Ana, la criada (Juana)
Miguelito - the oldest child
Paco and Ana - younger children

Time of day: 7:30 - 8:30

-Not all members of the family are at the table	Papá:	¿Dónde está Miguelito?
-Mother calls out	Mamá:	Miguelito, ven a comer.
-Miguelito enters	Mig.:	Ya voy, mamacita.
-Miguelito requests that Paco moves to the appropriate chair	Mig.:	Esta silla me toca a mí que soy el mayor.
-Mother speaks to maid.	Mamá:	Todos estamos aquí. Juana, Vd. puede empezar a servir.
-Father served first. A break in action. Scene reopens after meal is nearly completed. Father controls after-meal activities.	Mig.:	Papá, ¿me dejas ir a la casa de Juan?
	Papá:	¿No tienes nada que estudiar?
	Mig.:	Por eso quiero ir. No entiendo la lección de ciencia.
	Papá:	Vete, pero vuelve temprano.
-Children leave. Mother remains with father.	Mig.:	Gracias, Papacito. Con permiso.

VI. Suggested Materials

Video-tape of dialogue re-enactment by teachers and/or advanced students, blank video-tape for filming of students' re-enactments, triple overlay of transparencies (aerial view of table seating pattern, serving pattern, order in which family members leave the table), appropriate realia to set the table.

VII. Supplementary Activities

A. Dialogue variations - Ex. Miguelito doesn't enter when called, Papa refuses to give Miguelito permission to leave, etc.

B. Variable roles - different students play major roles so that all members of the group participate in speaking parts.

C. Role playing of an unstructured variety.

D. Introduction of a new role: abuelo or abuela.

INTERACTION LANGUAGE-CULTURE SPANISH

Señor. Señora, Don, Doña, Doctor, Doctora as terms of Address in Columbia

by Marta Ziegenhagen
Sam Johnson
Leonor Andrade
Diane Brewer
Barbara Berghauser
M. Evangela Vanocore
J. Dale Miller, consultant

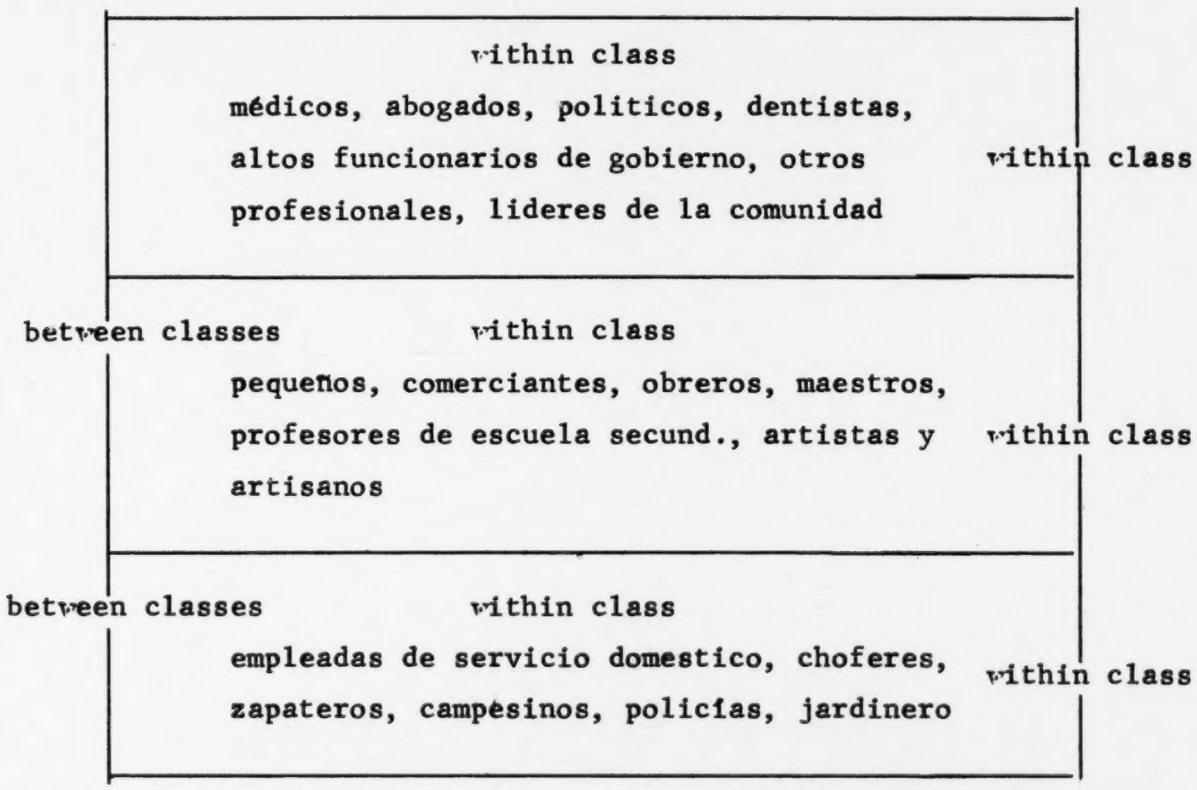
I. Goal

To prepare students to distinguish the appropriate linguistic-cultural usage of these terms.

II. Behavioral and Performance Objectives

Students will demonstrate proper usage of terms of address in an appropriate social context. They will identify the characteristics of the social setting and make proper distinctions about the social status of the individual(s) involved.

The diagram below showing class structure might be placed on the chalk board and discussed so that students become familiar with the social sontext of class in Columbia.



Students choose 3 or 4 and make a dialogue of their own; un jardiniero, el alcalde de una ciudad, el alcalde de una pequeña comunidad, un chofer, un maestro, un senator de la república, un barbero, un sacerdote, un policía, el rector de una universidad, el maestro de una escuela rural, un empleado del banco, una empleada de servicio domestico, un estudiante universitario, un dentista

Dialogue I, Humerous (joke) Dialogue

L.: ¿Le lustro los zapados, doctor?

D.: Bien.

L.: ¿Cómo le va, doctor?

D.: Bien, pero ¿cómo supo que yo era doctor?

L.: Pues para ganar mis pesos yo le digo "doctor" a todo el mundo.

Dialogue II

Abogado - Humberto García Restrepo

su secretaria - Marilu Betancourt

un empleado - Pedro Zapata

su colege (joven) - José María Echeverría

Visitante - un médico Francisco Villarreal

S.: Señor García, estáel Dr. Villarreal

A.: Que pase, Srta. Betancourt. ¡Hola, Paco! ¡Qué gusto de verte!

M.: Beto, ¿cómo te va?

A.: Vamos a tomar un tinto. ¡José!

E.: ¿Doctor García?

A.: José, por favor, tráigamos dos tintos al Dr. Villarreal y a mí.

E.: Muy bien, doctor.

C.: Oh, perdón, don Humberto. No sabra que estaba Vd. ocupado.

A.: No, no, no, José María, está bien. ¿Qué hay?

C.: Es lo de doña Elvira.

A.: Ah, si. Mejor lo dejemos para des pués.

INTERACTION LANGUAGE-CULTURE SPANISH

Greetings

by Arturo G. Herrera
Rosann Stark
Paul M. Bostrom
Fe C. Brittain
Merlyn Hurd
Grundy Steiner, resource consultant

I. Goal

Students will be able to recognize and demonstrate social status, sex, age, superior, and inferior relations as demonstrated by greeting.

II. Teaching Procedure with Overhead Transparency Depicting Scenes

A. Figures are labeled and/or described
jefe - empleado patron - peon
muchacha - muchacho etc.

B. Teacher models conversation for listening comprehension.

C. Class repeats choral, half-choral line to individual.

D. Student will be able to respond to visual cue as either character.

III. Role playing can be used for later review.

IV. Contexts

A. In a superior - inferior relationship, the superior (jefe, patron, viejo, mujer, sacerdote) always initiates the conversation and the inferior (empleado, peon, muchacho, joven, hombre) just answers the question asked and does not initiate conversation.
Note of interest: The boss usually comes in last. The person who enters a room is the one who speaks first. He does not shake hands. Example:
Buenos días. (to group)
Buenos días, Manuel. (individual)
Buenos días, señor. (answer formal)

B. In an informal man-woman relationship, the man is very sincerely complimentary and will generally have a new, positive, and meaningful comment to make.

Example: ¿Qué te haces que siempre te veo más bonita? etc.

Note: The Latino shows that a person counts as an individual to him at each meeting.

C. In an informal woman-woman relationship, the greeting is simple. ¿Qué hubo? ¿Comó estás, María?
Bien mi hijita, ¿y tu?
They may kiss each other, but they do not shake hands.

D. In an informal man-man relationship, the men may simply greet each other: ¡Hola, Manuel! ¿Qué tal?
Bien hombre. ¿Y tu?
Or, they may use nicknames if they have not seen each other for a while. Hola, (viejo, flaco, gordo, nata).
¿Qué tal? Nato, ¡qué gustazo de verte!

E. In a child-child situation, the children do not shake hands. They usually greet each other:
Hola, Pepe. Hola, Manuel.

F. Novios will include in their greetings terms of affection like ¿Cómo estás, mi hijita? (or mi amor). They almost always kiss each other.

INTERACTION LANGUAGE-CULTURE SPANISH

by James O'Neill
Larry Ruggiero
VeAnna Morgan
David Heishberg
Kathryn Kaufmann
Jody Poole

I. General Goal

Interaction of language and culture

II. Behavioral Objectives

Given four different situations according to age, sex, social class, the student will demonstrate the appropriate greetings and gestures:

A. Good friends, same age

B. Immediate family

C. Young person - old person

D. The maid

III. Procedures

A. Teach greetings and/or vocabulary.

B. Present pictures taken from Spanish magazines and newspapers, using the opaque projector, explaining each different situation leading students to see some of the subtle differences. The teacher may also use the film-strip published by AATSP, films from La Familia Fernandez, and the overhead projector.

C. Students memorize dialogues depicting various situations, action, and language.

D. Students in small groups: two characters must greet each other; write a two-line dialogue including gestures; listen to recordings of greetings.

IV. Socio-Cultural System

This illustrates how the variables of age, sex, and social class determine greetings.

V. Follow Up

Students can imitate native speakers from the community, offering other variants of greetings (based on their ages, social class, etc.)

Dialogue I - Greeting, two friends, teenage boys

Horacio: Qué tal, hombre. ¿Cómo te va? (handshake)

Jésus: Regular. Salí bien en el examen hoy.

Horacio: ¡Fantástico! ¿Tomamos una copita para celebrarlo?

Jésus: Si, vamos.

Dialogue II - Greeting of two friends, girls, and one Mother

Maria comes to Amelia's home. She knocks on the door.

Madre: Llama a la puerta.

Amelia: Ya voy, mamá.

María: ¿Qué tal? ¿Cómo estás? (handshake and abregas)

Amelia: Bien y tú.

María: Bien. Mamá, quiero presentarte a mi amiga María. (handshake)

Madre: Encantada.

María: Mucho gusto.

Dialogue III - Greeting of servant and dueña de casa

The servant opens the door for Don Jaime.

Teresa: Buenos dias don Jaime. ¿le cuelgo el abrigo?

Don Jaime: (handing her the coat) Hola Teresa. Aquí tienes. ¿Está la señora?

Teresa: Doña Ana le espero en el salón.

Dialogue IV - Greeting of mother and young daughter

besito y abrazo

Héja: Hola mami.

Madre: Muy buenas tardes, gordita. ¿Cómo estás?

Héja: Bien mami y tú?

INTERACTION LANGUAGE-CULTURE SPANISH

Greetings

by Pilar Aurensanz
Hildegard Bals
Madeline Cooke
John W. Ferguson
William S. Randolph
Rita M. Roegge
E. S. Rife

I. Goal

To show how language and gesture in greetings are influenced by the age, sex, social class, place of residence, and relationship of speakers.

II. Behavioral Objectives

The student will be able to vary appropriately the expressions and gestures used in greeting a friend of the same sex, a friend of the opposite sex, and various relatives.

III. Presentation

Present a series of dialogues, either by acting out or by using filmstrips and taped dialogue. (Students could make these.)

IV. Activities (Note: people represent urban middle class)

A. Students watch a series of dialogues. Discuss and/or play roles after each.

B. Students write and present a similar skit of one or more sircumstances portrayed in these dialogues.

C. Students research other social situations and other geographical places which would alter these greetings and procedures.

V. Evaluation

A. The student will be asked to recall what happened.

B. Given dialogue statements, he will identify the relationship of the speakers.

C. Given similar circimstances and a dialogue statement, he will be able to respond, making necessary lingual structural changes and gestures to adapt to the situation.

Dialogue I - The Pérez family meet the uncle and grandmother in the park.

Personajes: Papá, Mamá, Juan, María Rosa, Abuelita (madre de Papá), Tío

Papá: (besando a la abuelita en la mejilla) Buenas tardes, mamá. ¿Qué tal están todos?

Abuelita: Bien, hijo. ¿Y vosotros? ¿Cómo estáis?

Papá: Juan está con catarro. (dando un abrazo al tío) ¿Cómo van los negocios?

Tío: (acercándose) Así, así.

Abuelita: (besando a mamá) Ya sé que Juan está con catarro. ¿Tienes mucho trabajo?

Mamá: María Rosa me ayuda mucho. Es muy buena ella.

Abuelita: (besando a Maria Rosa) ¿Trabajas mucho? ¿Sacas buenas notas?

María Rosa: Sí, abuelita. Ud. lo sabe, ¿verdad?

Abuelito: (besando a Juan en la frente) ¡Pobrecito! Vas al colegio, ¿verdad?

Juan: ¡Claro!

Tío: (dándole la mano a mamá) María Pilar, ¡qué guapa estás!

Mamá: (sonriendo ampliamente) Anda, anda, no seas mentiroso.

<u>Dialogue II</u> - Two teenage, middle-class, urban students

Eduardo: ¡Hola, Daniel! (smile and wave)

Daniel: ¡Hola, Eduardo! (smile and wave)

Eduardo: ¿Qué hoy de nuevo?

Daniel: No mucho. ¿Adónde vas?

Eduardo: Voy al cine. ¿Quieres venir

Dialogue III - Two girls, teenage, middle-class people

Celia: ¡Hola, Inés!

Inés: ¡Hola, Celia! (they embrace and touch both cheeks)

Celia: ¡Cuanto tiempo sin verte!

Inés: Si, de veras. ¿Qué me cuentas?

Celia: Pues, es el cumpleanos de mi prima Margarita y voy a su casa para felicitarla.

Inés: Ah, qué bueno. Felicítala de mi parte. (They kiss again, touch cheeks, and embrace.)

Celia: Entonces ¡adios!

Inés: Adios.

Dialogue IV - A teenage girl and a teenage boy

Mario: (walking towards the girl with an open hand)
Hola, ¿qué tal? (shake hands)

Belita: (greets him casually) ¡Hola! ¿Cómo te fue en el examen de matemáticas?

Mario: No se. Creo que bien. Regular, ¿y a ti?

Belita: Bastante mal. No terminé.

Mario: ¿No quieres tomar un helado?

Belita: Bueno. Encantada.
(A un gesto de cabeza de Mario en direccion a lo heladero, Belita reponde: -Vamos.)

INTERACTION LANGUAGE-CULTURE SPANISH

La Familia Hispana

by Bright
Alba
Koppenhaver
Carvajal
Rodriguez
Sheppard
Ed Allen, Consultant

I. General Goal

To understand the hispanic concept of <u>familia</u>.

II. Behavioral Objective

Students will be able to identify the typical reactions of members of a hispanic family in several given situations. In order to pass, students must read and select the correct response in a multiple choice test with 85% accuracy.

III. Activities and Procedures

A. Teacher will present the reading selection <u>La Familia Hispana</u> in <u>Usted y Yo</u>, pp. 110-112. Students will read it for their assignment and answer questions on it. The teacher points out one of the important themes in this reading: "La casa del español o del hispanoamericano es su castillo y el padre es su rey."

B. Culture capsule (on separate sheet). Written in Spanish for level II students. It shows the contrast of North-american and hispanic family relationships: the role of the grandparents, father, mother, eldest son, and other children.

C. Questions for discussion on culture capsule.

D. Suggestions for making a crossword puzzle: definitions of each family member - abuela, padre, madre, etc.

E. Student assignment: Make a family tree of your family and identify the members "el árbol genealógico".

IV. Media

A. On the overhead projector, the teacher shows transparencies of "un árbol genealógico español" and "un horario típico de una familia hispana.

B. Show pictures from <u>¿Qué tal?</u> and other Scholastic publications.

V. Value

To understand and appreciate the close family ties in a hispanic family and the advantages and disadvantages of each member's role.

CULTURE CAPSULE

La familia hispana y la familia norteamericana

En una familia hispana la abuela a menudo vive con la familia y controla a todos los individuos que la componen. Todos la consultan y en la mayoría de los casos es obedecida. Por ejemplo, el padre de la familia le pide consejos y es importante que la abuela apruebe a la novia de su hijo.

La abuela nunca será mandada al asilo para ancianos y a que estos es inhumano.

La madre es la que educa y disciplina a los hijos. El padre está demasiado ocupado con sus negocios horas en el café con sus compañeros. La responsabilidad del hijo mayor es dar el buen ejemplo a los hijos menores. Los hijos no tienen obligaciones con los guehaceres domésticos.

La familia norteamericana:

1. En la familia norteamericana cada individuo de la familia tiene su propia independencia.
2. A menudo la mujer norteamericana trabaja fuera de casa y pone nodriza el cuidada de los hijos.
3. Puesto que la madre trabaja el padre tiene la responsabilidad de ayudar a la mujer con los gurhaceres domésticos.
4. Los hijos reciben cierta suma de dinero semanal para sus propios gastos aún en una familia rica los hijos trabajan para comprarse en coche y otros cosas de lujo.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by Jane Wright

1. Mary Jones, an American co-ed majoring in French, is spending her junior year abroad in Paris. She is extremely eager to improve her language skills and to gain deeper insights into the workings of the French culture. Shortly after Mary's arrival in Paris, she made the acquaintance of Jeanne Dupont, a French girl in one of Mary's classes. Jeanne, her parents and her brother live in an apartment building about 4 blocks from Mary's dormitory. The two girls sit together in class and often go to a nearby café after class with a couple of other students for coffee.

   Mary has been hopeful that Jeanne would invite her to her home some evening, perhaps for dinner, so that she could meet Jeanne's family, learn more about the French family structure, and see a "real French home."

   Mary considers Jeanne a friend and can't understand why she hasn't been invited to her home for a casual evening. Finally, Mary dicided to drop a subtle hint. In a group one day, she commented that it was difficult to understand much of French culture while living in a dormitory and never really getting on the "inside." Jeanne displayed no reaction to Mary's "hint" and still has not extended such an invitation to her. Mary wonders why.

2. Which of the following "explanation" most accurately describes why Jeanne has not invited Mary into her home?

   a. Mary's hint was rather "brazen" and the French are disdainful of such forward behavior.

   b. French people tend to invite only very good friends into their home. Jeanne and Mary simply do not know each other well enough to be "friends," as Jeanne sees it.

   c. Jeanne probably just does not "like" Mary very much. Mary should take the hint and not pursue the relationship.

   d. Most French people have negative feelings towards Americans visiting in France. Mary must understand that fact and realize that she will probably never be permitted by Jeanne's parents to visit in their home.

3. a. It is understandable that you have chosen number one because neither Americans nor the French value forward and brazen behaviour. However, in this case, Mary was subtle and tactful and dropping her "hint." There must be a different reason for not being invited into Jeanne's home. Think about characteristics typical of the French culture and try again.

   b. Correct. It is true that French people tend to invite only very good friends into their homes. Such a tendency does contrast with our American custom of opening our homes to casual friends as well as to very close friends. For the French family, the "home" is one's very personal and private domain--not to be invaded by just anyone. Rather, only very close friends are invited to share an evening with the family. Mary must understand how the French value the home and the concept of friendship. She must be patient and continue to nurture her relationship with Jeanne. If their friendship continues to mature, perhaps she will someday be invited into Jeanne's home.

   c. To us Americans it would indeed, seem plausible that Jeanne simply does not like Mary. However, if we try to step outside of our own culture for a moment and examine the situation more objectively, we see no other indication that Jeanne dislikes Mary. Rather, they seem friendly. Our only indication of any "problem," according to Mary, is that she has not been invited to Jeanne's home. Go back and try again.

   d. It is true that we hear many negative things about the "ugly Americans" in France. But to believe that most Frenchmen dislike most Americans on the basis of exposure to a few bungling tourists alone would indeed be a misconception. Certainly if Mary is considerate of her French friends and in general, a friendly person, she will be accepted.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by Frances B. Nostrand

1. Value to be taught: In French culture: L'amitié--Friendship, or 1 aspect of it.

   Robert is an American graduate student studying in Paris. He lives with a middle-aged French couple and speaks French well, but has met few young French people of his age group.

   In his classes at "Science Po" (Political Science), he has--after three months, made the acquaintance of another student, a young Frenchman, Jean. The two young men go out to the café, have discussions and get along well together. However, Robert wonders why his comrade, Jean, has never invited him home to meet his family and even to dinner. It is spring already and seven months have passed. Robert thinks that perhaps Jean does not want him to see where he lives; maybe he has not really accepted him as a friend.

2. Why, in fact, hasn't Jean invited Robert to his home?

   a. Frenchmen do not usually invite foreigners to their homes.

   b. Jean is afraid his home is not comfortable or fine enough to show to an American.

   c. In France, friendships take longer to develop and to mature than in the US.

   d. American are tooimpatient when living in another country. They expect things to happen as at home in their own culture.

3. a. This answer is partly true although it is not preferred because the focus here is on <u>friendship</u>.

   French people, many of them do feel this way. On the other hand, many French do invite Americans to their homes, although usually not too soon after meeting them. Those French who have traveled in other countries, younger people, and especially those who have experienced American hospitality, are readier to invite Americans to their homes and also to dine at good restuarants.

   b. This answer is partly true also. In this case, the foreigner (or American) would be invited to lunch or dinner at a restaurant.

   c. and d. The value of friendship in French culture is different from the American idea of friendship. The French make friends more

slowly and cautiously, are harder to get to know, but once friendship is established, it remains firm and lasting. Americans are quick to make friends and to invite people whom they don't know well to their homes. They expect friendships to develop faster. Therefore they are hurt and disappointed when this does not happen abroad. The very words "ami, e" and "amitié" have different connotations in French and could be further discussed in class in connection with this mini-drama and as they come up in lessons and literature. The discussion could, in a later mini-drama (a sequel), be continued with the words "copain" and "camarade."

anonymous

1. David est dans sa chambre chez sa "mère" française, Madame Dubois. Il est 5 heures de l'après-midi. Il a faim. Il se souvient que le dîner est à 7h.30. Il se rend compte qu'il ne pourra jamais attendre si tard pour dîner. Il va dans la cuisine, ouvre le frigidaire, prend un grand verre de lait. Comme il voit une baguette de pain sur la table, il en prend un morceau et retourn tranquillement dans sa chambre. Une heure plus tard, il entend la voix mécontente de Mme. Dubois. Il sent qu'elle est fâchée probablement contre son bébé, mais les mots "pain" et "lait" reviennent souvent dans sa tirade. Et, lentement, David comprend qu'il a commis, sans le vouloir, un crime.
2. Why?
   a. Parceque Mme. Dubois le prend pour un voleur.
   b. Parceque David paie une pension qui n'inclut pas les snacks.
   c. Parceque Mme. Dubois est d'une avare sordide.
   d. Parceque Madame Dubois ne veut pas refaire son marché.
3. Feedback
   a. C'est possible mais peu probable et de toutes façons le peu de valeur marchande du pain et du lait ne justifierait pas la scène qu'elle fait.
   b. Si David est un "paying guest" il ne paie pas, comme dans un hôtel, chaque objet qui lui est servi, et on ne compte surement pas le pain et le lait qui sont des aliments de base.
   c. Encore possible mais peu probable à moins que David ne soit le premier "paying guest" de Mme. Dubois. Si elle est aussi avare que l'histoire le suggère elle n'aura pas de "paying guests" longtemps
   d. Les Français exigent que le pain soit toujours frais. Ils descendent déjà au moins deux fois par jour pour le chercher chaud à la boulangerie. Les Français boivent très peu de lait pur. Mme. Dubois avait probablement mis de côté le verre de lait pour faire une sauce ce soir là. Les Français en général n'acceptent pas qu'un enfant se serve dans le frigidaire et mange entre les repas.

PROGRAMED CULTURE ASSIMILATORS FRENCH

anonymous

1. Two American entered a very unpretentious French restaurant. One of the two had an umbrella which was taken along with coats and hung in a part of the restaurant. After the meal, coats were brought but no umbrella. The American told the Maître d'Hôtel that he had brought an umbrella. Le Maître quickly sent two waitresses to find it. No umbrella was found. The American insisted he had an umbrella. Again the waitresses looked and this time were successful. Le Maître approached the two Americans holding high the umbrella and with great ceremony said, "Voila la parapluie, Monsieur." The American recognized that the umbrella was not his.
2. What should the American do?
   a. The American should not accept the umbrella since it was not really his. The French respect this honest attitude.
   b. The American should accept the ujbrella since it was brought with such ceremony and such an effort was made to find it.
   c. The American should never have asked, for the umbrella since the French are so efficient that they would not forget. Reminding them would only be an insult.
   d. The American should tell Le Maître that the umbrella was not his and tell him the price which the Maître would give him immediately.
3. a. This is possible but very disheartening in this case.
   b. Correct. This was very important to the Maître. His reputation is at stake. He knows that an umbrella has been lost and wants to save face. Not too accept would be disappointive. The French handle small details with care and great ado. To accept graciously is the best action to take here.
   c. This is not true completely. The French are very efficient.
   d. This action would be unwise. A threat to the Maître could develop.

PROGRAMED CULTURE ASSIMILATORS FRENCH

anonymous

1. Robert, a teenager from Chicago who has studied one year of French, is going to France for the summer to stay with the Deschamps family. Robert arrives at the Orly airport and expects to find the Deschamps family waiting for him. Ten minutes, twenty minutes pass. Thinking that he should inquire about other transportation to the Deschamps home, Robert tries to remember the French expression for "information desk." Feeling very alone and confused, Robert stops a young woman and asks for "le bureau d'information." She looks at him with a rather puzzled expression and tells him he has to go to town. Robert can't understand why the information desk would not be at the airport.
2. Why did the woman tell Robert to go to town?
   a. Robert pronounces French so poorly that the woman cannot understand him. She thought he asked something besides "bureau d'information."
   b. The French woman really doesn't want to get involved. She is just like Americans, who won't go out of their way to help anyone.
   c. The word for information desk in French are not "bureau d'information."
   d. The woman really doesn't understand French, but she wants to impress others with a few French expressions like "Bonjour, Madame," "Je comprends"; "allez à la ville"; " bientôt."
3. This is a possiblity, but not likely. Robert doesn't have an extensive vocabulary in French, but he has learned the basic phonetics and pronounces at least well enough to be understood. Hé is nervous since this is his first visit to France, but his French is understandable. Select another possibility.
   b. The French woman didn't avoid Robert by refusing to answer, and her answer was not sharp. The puzzlement she showed on her face indicated she didn't quite understand everything involved. She gave an answer to the question Robert asked. Robert didn't realize this. Select another possibility.
   c. This is the appropriate choice. Robert tried to translate literally "information desk" into French, forgetting that it is linguistically impossible to constantly impose structures from one language on to another. The woman gave him the answer to the question he asked.

Without understanding the words he chose, Robert had asked about the radio station. This is in town, not at the airport. Robert needed to ask for the "bureau de renserguesments" which is the French linguistic expression of "information desk."

d. The woman was from Rouen and spoke French well. She was not "putting on a show" with pat French expressions. She answered correctly the question Robert asked, but couldn't quite understand why he was looking for the "Bureau d'information" at the airport. Select another possibility.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by R. C. Lafayette

1. Scene: Small town in France.
   Jim: Boy, will I be glad when I can get this letter in the mail to Mary. She expects me to write at least once a week.
   Pete: Well, lets go down to the post office to buy some stamps.
   Scene: In front of post office.
   Jim: This is ridiculous. Here it is 12:30 pm and the post-office is closed. It says here that it won't open again until 2:00 pm. What are we going to do between now and 2 o'clock.
   Pete: We can always go to that thing they call the "Tabac" and see if we can get stamps there
   Scene: In front of the "Tabac"
   Jim: Just look at that. This place is closed too. If you ask me, that's a heck of a way to do business.
   Pete: Yeh, think of all the money they are losing. As far as I am concerned, the sooner we get out of France, the better.

2. a. It is a holiday and all the stores are closed.
   b. In France, especially in small towns, most stores are closed from 12 to 2 in order to permit people to go home for lunch and relaxation.
   c. French businessmen fail to understand some basic principals of commerce.
   d. French people need more time for lunch because they eat so much more than do Americans.

3. a. Although it is possible that it is a holiday, it is unlikely since there is no mention of it in the episode.
   b. This is the most likely response. In general the French eat their main meal at noontime. Furthermore, besides being the days biggest meal, much importance is attached to the family being together for discussion and relaxation. The stores are closed because very few people would think of going out to purchase something during that time. Thus there is really no fear of the businessmen losing a certain amount of money.
   c. It is true that French businessmen look upon their businesses differently than Americans do, but that is not because they fail to understand basic principles of commerce. They close from 12 to 2

because it is their opinion that even if they were open no one would come in the store since everyone is eating anyway.

d. Although French people tend to eat their big meal at noon, they certainly don't need 2 hours to physically eat the meal.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by J. D. Miller

1. Candi Johnson, a young American student on her first grocery shopping sortie, enters a boulangerie to purchase her bread supply. The ensuing dialog takes place:

elle: Bonjour.

boulanger: Bonjour, mademoiselle. Vous désirez?

elle: Un pain, s'il vous plaît.

boulanger: Un de ceux-ci ou un de ceux là.

elle: Un de ceux-ci--combien est-ce?

boulanger: Un franc, mademoiselle. (Il la lui passe)

elle: Merci--uh, voulez-vous me l'envelopper,monsieur?

boulanger: Hein, quoi? L'envelopper?

elle: Mais oui, envelopez-le avec du papier. C'est plus propre.

boulanger: Avec du papier? Comme vous voudrez, mademoiselle.

elle: Au revoir, à demain.

boulanger: eh bien, bon jour, mademoiselle.

The young lady was aware of the boulanger's cooling attitude and began to wonder what it was she had said that was wrong.

2. She had forgotten to say "monsieur" upon greeting the boulanger.

b. She had implied, through her remark "c'est plus propre, that his bread was not clean by asking him to wrap it up.

c. Her "accent" and intonation had been faulty.

d. She had not purchased several loaves of bread instead of only one.

3. You chose A. She had forgotten to say "monsieur" in her dialog with the boulanger. In this you are correct but there was a more compelling reason for the boulanger's cool attitude. Though it is correct to say "monsieur" ofter greeting (a man) in the French culture, the boulanger might well have overlooked this faux pas on the part of the American whose accent betrayed her.

b. She had implied that his bread was not clean by asking him to wrap it up. You are correct. Since the French seldom, if ever, wrap their long loaves of bread as they are sold the boulanger had only to assume that his customer felt his bread was unclean or inferior. He also may have been irked by what he thought was a most needless inconvenience.

c. You say her "accent" and intonation had been faulty. This may well have been true, but since the French are accustomed to Americans' accents, this by itself would not have coused any appreciable cooling of attitude toward the customer.

d. She had not purchased several loaves of bread instead of one. This is not likely to have been very serious by itself since there are all types of customers with varying needs who frequent the store.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by Barbara Seaman

1. Paul and Louise, two teenagers are touring France. They have purchased their second class train tickets Marseille-Paris three days in advance, knowing that the trains are crowded in August. Paul and Louise arrive at the train station an hour early, so as not to have to fight the crowds for a seat. They find an empty compartment and settle themselves comfortably after putting all their baggage on the overhead racks. Other people come in a few at a time until the compartment has its full complement of 8. Paul and Louise chat aimably and get out their picnic lunch. Suddenly two minutes before the train is to leave a couple come in to the compartment. They apparently know two others and all four begin to glare and shout at Louise and Paul. Louise and Paul cannot understand the Marseillais accent, but are given to understand that they should pack up their lunch, and their belongings and go stand in the corridor of the now full train.
2. Why were Paul and Louise made to leave the compartment?
   a. You should not eat on a French train. If you do, you are expected to stand in the corridor.
   b. Paul and Louise had neglected to make seat reservations.
   c. It is customary for friends to be able to share the same compartment. Paul and Louise were obviously the least known to the others because they were speaking English.
   d. It is considered improper for a boy and a girl to travel together. The compartment is a "living room" and proper decorum must be maintained.
3. a. Not correct. Chose another answer.
   b. Correct. A train ticket is to a given destination and entitles you to take any train to that point. But, on a crowded train, you must have previously reserved a seat to be sure of sitting down. The last couple in obviously had done this and found Paul and Louise in their seats. Seat reservation are indicated by a small stub hooked above a given seat.
   c. Not correct. Chose another answer.
   d. Not correct. Chose another answer.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by Genelle Morain

1. As a young American tourist in Tours, France, you have been invited to dinner at the home of a French business associate of your father. You know that under such circumstances it is considered polite to bring a bouquet of flowers to the hostess. Accordingly, you arrive at the door of the apartment with a handsome bouquet of white chrysanthemums. As your hostess greets you, you offer the bouquet to her. You notice a look of surprise and distaste cross her countenance before she masters herself and accepts your offering graciously.
   All evening you are haunted by the feeling that you have done something wrong. You would like to apologize--but you are at a loss to know what for. What could explain your hostess' reaction?
2. A bouquet of chrysanthemums is considered an apology for a serious blunder in French culture.
   b. A bouquet of chrysanthemums is considered a proposal of marriage in French culture.
   c. Chrysanthemums are considered the flower of death in Frenach culture.
   d. The hostess was allergic to chrysanthemums.
3. a. Although this symbolic use of flowers would be valid in some cultures, the French do not consider the chrysanthemum as a flower of apology.
   b. This would seem to be a logical possibility but in French culture the symbolism of the chrysanthemum is allied to an aspect of life other than romance. The French consider the rose the flower of love.
   c. Your choice is the correct one. The chrysanthemum is considered "la fleur de mort" because it is traditionally used in conjunction with funerals and interments in France.
   d. To the allergy-considerous American, this would seem a logical assumption. The French, however, are not as obsessed with allergies, preferring to allocate most physical troubles to the region of the liver.

anonymous

1. An American student is dining with a French family. She is a friend of the daughter of this family. As the dinner progresses, the American girl notices that the family members watch her with curiosity during the pauses when she is not eating but merely sitting politely with her hands in her lap. Naturally the American is ill at ease, but she cannot understand why she is attracting such attention.
2. The French are watching her because:
   a. The family does not approve of their daughter having invited an American friend to dine at home.
   b. The family is trying to show interest in her, but it is not polite to watch her while she is eating.
   c. They are waiting for her to initiate some topic of conversation.
   d. Putting your hands in your lap is poor manners.
3. a. You chose A. While it is true that the French do not open their homes as readily to foreigners, the invitation would not have been extended if it was against the wishes of the family.
   b. You chose B. This is not a likely reaction or reasoning for the family's curious attention. You should make another choice.
   c. You chose C. This reason is not a likely one. The French would more likely play the role of host and carry the conversation.
   d. Your choice is the correct one. Among the French, it is considered poor manners to put one or both hands in your lap at any time during a meal. The French believe that you are attemptin some sly or sneaky thing if your hand is in your lap. Therefore, they always keep both hands on the table throughout the meal, resting the arms just below the wrists.

PROGRAMED CULTURE ASSIMILATORS FRENCH

anonymous

1. A number of American students have enrolled in a French university and are now heading down toward the university restaurant for their first school lunch. At the entrance of the cafeteria, they encounter a fairly complicated maze which they assume is to maintain an orderly line as they wait to be seated. There are a number of French students in front of them and of course many behind. As the Americans casually converse, several French students mount the maze's fence and proceed to walk over heads and lines to advance themselves to their friends towards the front of the line. This disturbs the Americans but they withhold any protest until a second group does the same. This time one of the boys calls out and tells one of the bounding Frenchmen to stay in line. The other Americans join in this protest but are quickly quieted when they notice they are drawing a great deal of attention, but certainly not any support. Disgusted they leave the line, grab a sandwich downtown where they meet an earlier French aquaintance. They seek out his explanation of the episode.

2. a. French students often discriminate in this way against foreign students at their university but this should not be taken seriously.
   b. These students were probably in their last year of study and therefore expect the privelege of being at the head of the line.
   c. This is simply accepted practise in France and although not appreciated, it is done.
   d. Those students were probably workers in the cafeteria and had to finish their meals early.

3. a. You chose A. This is not the best possible answer. Wheras the French have certain prejudices as everyone else, they generally do not demonstrate it against all foreign students in this manner.
   b. You chose B. This is not the best possible answer. Because of a somewhat different system of higher education, there is not the same American attitude toward underclassmen or Freshmen.
   c. This is the best possible answer. Although the French students are not fond of this behavior, they do put up with it. In other instances, such as a supermarket, one who is not French may interpret the "pushy" manner in which a mother finishes her shopping and heads for

the check out counter. They do not purposely intend to be rude.

d. This is not the best possible answer. It is quite unusual for French university students to work in their school's cafeteria.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by Margaret Ryan
Mary Elyse Paulson
Michelle Willard
Andrea Haggard

1. An American student at the Sorbonne goes to the "Jardin de Luxembourg" to study. He sits near the "grand bassin" in a chair. He is approached by a woman who has a ticket in her hand and demands money. He was surprised because yesterday he had been seated on a bench and no one had approached him.

2. a. She thinks he is a rich American and is trying to victimize him.
   b. The chairs are free only for disabled veterans and pregnant women.
   c. She is a geggar who is attempting to obtain money.
   d. She is collecting a fee for the use of the chair.

3. a. She thinks he is a rich American and is trying to victimize him. You are mistaken. If you will take a little time to observe the woman as she continues on her way, you will notice that she is also approaching French people.
   b. The chairs are only free for disabled veterans and pregnant women. You are mistaken. You are erroneously applying statement that applies to public transportation.
   c. She is a beggar who is attempting to obtain money. You are mistaken. Even though her appearance may be misleading, she is performing a legitimate function.
   d. She is collecting a fee for the use of the chair. You are correct. In France, in most public parks if you choose to sit in a chair rather than on a bench, there is a small fee of about 10 cents.

PROGRAMED CULTURE ASSIMILATORS FRENCH

by D. Berteau

1. Place: A motion picture theater.

Characters: Two American teen-agers. A boy and a girl.

Jim Smith and Mary Jones are part of a travel-study summer program for American students in France. During their stay in Paris, Jim Smith invites Mary Jones to go to the movies with him. Mary is particularly pleased because she is aware that her ability to communicate in French is really very limited whereas she knows that Jim feels very much at home within the French culture, or so he has told her.

Arriving at the theater, Jim buys the tickets and the two friends enter into the movie house. Immediately a self-important lady pounces upon them, shines a flash light in their direction, obtains the tickets from Jim and proceeds them down the aisle.

Upon arriving at the correct row, she indicates to Jim and Mary where they are to sit. Gallantly Jim motions to Mary to go ahead and he then takes his seat on the aisle.

Shortly after setting themselves confortably in their seats, they sense the presence of the "ouireuse" by their side. Both Jim and Mary turn to her again and thank her even more profusely than the first time. This seems not to have the desired effect upon the lady who flounces back up the aisle exclaiming in a rather loud tone certain uncompimentary remarks about cheap Americans. In turn, Jim and Mary wonder at the rudeness of the lady.

2. Why did Jim's actions cause this reaction on the part of the French woman?

   a. Because all Americans are rich and these two had purchased seats in the less expensive section.
   b. Because she, like all other French people, dislikes Americans.
   c. Because, in certain occupations, the tip represents almost the entire salary of the worker.
   d. Because Jim and Mary were "casually" dressed.

3. a. It is still a sidely accepted notion in France that there are only rich Americans. The usher may have been puzzled at the fact that Jim and Mary were not sitting in the most expensive section, but she would not have reacted to this so personally, and so vigorously.

b. Although there are people in every country who dislike natives of other countries, there is nothing particularly antagonistic between the French and Americans. French people, particularly in large cities, are frequently curt to all, and their surfact curtness should not be interpreted as a reflection upon one's own country. They would be equally curt among themselves.

c. The custom of tipping is far more widespread in France than in the US. Not only should you tip waitresses and bell hops as you do at home, but a tip--a very small one by our standards, 5 or 10 cents is expected by a theater usher and even a filling station attendant who cleans your windshield.

d. Jim and Mary's "casual" appearance would most certainly go unnoticed in Paris. French people pride themselves on their ability to accept others' customs and habits unquestioningly as a proof of their love of freedom and individual expression.

PROGRAMED CULTURE ASSIMILATOR GERMAN

by Lili Sorokin
Anthony Sokalsky
Shirley Briggs

1. A young American, Bob Smith, was sent by his company to work as a liason with their Frankfurt, Germany office. Bob was anxious to be friendly and establish a good relationship with his German co-workers and superiors. Then his supervisor, a young man of about his own age showed a particular interest in Bob. Bob felt encouraged and in an effort to promote good international relations and be particularly friendly, he one day addressed his supervisor by his first name. Soon after, Bob noticed a change in his supervisor's attitude toward him, which seemed to become quite cold and aloof. Bob couldn't understand what went wrong.

2. a. The Germans are simply unfriendly, moody people in general.
   b. One of the German co-workers had complained to the supervisor that Bob was getting preferred treatment or being favored.
   c. Bob realized that he had made a social blunder.
   d. The supervisor didn't feel well, or was having family problems.

3. a. This is not a valid observation for a complete culture or people as a whole. One should make assumptions about a culture based only on single incidents. Go back and re-read the incident again for more clues.
   b. This might be a possibility for the change in attitude of Bob's supervisor, but not likely. But go back and reread the problem for a better answer.
   c. This is the correct choice. In the German culture to call one's supervisor by the first name is unheard of. The use of first name implies either a fairly close friendship, which would not be shown in an office situation or is a sign of condescension.
   d. The supervisor could have had a headache that day, but it is unlikely that he would allow his ill health or private problems to affect his relationship or behavior at the office. Go back and re-read the situation again.

PROGRAMED CULTURE ASSIMILATOR GERMAN

by E. C. Broome

(The following is an actual incident at which the undersigned was present as a representative of NEF)

Scene: Kabul, Afghanistan

1. A clever American lady of the ICA (now AID) assigned to Afghanistan developed a spinner for making thread from goats' hair that was a great improvement on the local technique. Arrangements had been made for a group of us to travel to a village about 5 hours to the east in order to demonstrate this to the women in town. The wife of the Malik had agreed to meet the American lady and observe the demonstration and be taught its use. Due to the strict custom of purda in effect in Afghanistan at the time these were rather special arrangments. I went along with our local NEF representative. NEF had installed several nels in the same village. The party, consisting of myself, three American males and this American lady proceeded by jeep. Upon arrival at the village (it was mid winter) barefooted children greeted us with much enthusiasm. We were taken to his home, mud brick runi (only Afgani's build runis of mud brick and live in them.) We were served lunch by the malik's brother and his sons.

When it came time for the demonstration only the men, including the malik, appeared. The American lady had to show the mayor how to spin thread, with the understanding he would show his wives how to do this. Meanwhile, the wives and other village women could be seen huddled in the background. The mayor knew nothing about spinning, and the whole safare was a fiasco.

Why did the effort fail?

2. a. The mayor's wife was ill and unable to attend at the last minute.
   b. No one had tole the village that men would be present, and the women would not appear in the presence of strange men.
   c. The wife already knew how to use the new gadget and the mayor was just being polite by listening to the American lady.
   d. This was not the season when goats were shered, and therefore there was no interest in spinning at that time.

3. a. Read the story again.
   b. Purda is showed very strictly in this part of Afghanistan, and at the last minute the mayor forbade his wife to appear. He refused to break with their ancient tradition.
   c. Read the story again.
   d. Read the story again.

PROGRAMED CULTURE ASSIMILATOR GERMAN

by Dzidra Shllaku

1. A teacher whose husband is a M.D. (social background) start their life in the USA. The teacher needs medical attention by a specialist. They can't speak English and they find a M.D. who speaks German. The M.D. was very nice, but called the teacher -Du- (fem. form). The teacher comes home crying, and does not want to go back.
2. a. The M.D. wanted to humiliate the lady because she was a foreigner.
   b. The M.D. did not care for the patient since he could not charge her as she was another M.D.'s wife.
   c. The M.D. just wants to be friendly.
   d. The M.D. is a first generation American and has learned German at home always using -Du-.
3. Be informed even about small differences in languages <u>before</u> you go to a foreign country.

PROGRAMED CULTURE ASSIMILATORS SPANISH

by Helen Warriner

1. Mr Freeman went to Mexico City on vacation. On his first venture not far from the hotel, he decided to try out the new subway system in order to go to the museum of Anthropology. He knew that he had to get on at the Insurgentes station, but he did not yet have a map so he decided to inquire of an old Indian lady selling apples on a street where it was. She told him to go straight down the street he was on for three blocks and he would be on Insurgentes Street. Then he should turn left and proceed for two more and he would see it right there. He followed her directions and could not find the station. Finally he spotted a policeman and asked him where it was. The policeman sent him back up Insurgentes in the opposite direction for eight blocks, and there he indeed found the Insurgentes station.
2. Mr. Freeman did not find the station upon following the directions of the vendor because:
   a. She was somewhat familiar with the subway system, but she did not know where that particular station was.
   b. She did not know where the station was but felt obligated to please him by fulfilling his request with a logical answer.
   c. She didn't like Americans and deliberately sent him off in the wrong direction.
   d. She didn't know what a setro station was.
3. a. This could have been the case, but of the several choices, it is not the most likely answer. That particular station is one of the most well-known, and it is unlikely that if she knew anything about the subway system she would not have known that particular one, especially if she was working nearby.
   b. You are correct if you chose this answer. Many of the Indians in Mexico do not know much about the subway system, and this lady had no idea where the Insurgentes station was. Mexicans like to please those who request information of them, so she sent him in the general direction of Insurgentes Street, but had unknowingly told him to turn the wrong way when he arrived at it.

c. It may be true that some Indians don't like Americans, but they are basically a polite and accommodating people, and it is highly unlikely that she would deliberately mislead him without then having some provocation.

d. It is true that some Indians are not well acquainted with the metro system, but it is highly unlikely that they do not know what it is. This is a technological and an economical accomplishment of which people living in Mexico City are very proud, and almost every one knows what it is even if he does not use it, one comes in contact with it. Since she works fairly near one of the stations, it could hardly be true that she did not even know what it was.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by Alice Matonic

1. Alice, 21 years old, has been spending a summer in Guadalajara, living with a family, and attending language classes in the morning. She has just spent an enjoyable afternoon at the market and is loaded down with bundles. She boards a crowded bus with all the seats taken and the aisles full. A fifty year old woman, Mrs. Lopez, gets on and stands next to Alice as the bus moves on. At the next stop, the seat next to Alice and Mrs. Lopez becomes vacant and both ladies turn to each other and say "After you"- then "No, you go ahead," then "Please, you go." After a few clumbsy moments, Alice sits down grateful for the seat and a chance to unload her bundles.
2. How would you have handles this situation?
   a. Taken the seat as Alice because she was carrying a load of packages.
   b. Rather than argue with Mrs. Lopez, get off the bus.
   c. Insist that Mrs. Lopez take the vacant seat.
   d. Wait until there were two vacant seats so you both could sit down.
3. a. Because you are a guest in the foreign country, Mrs. Lopez was showing her courtesey toward you by insisting you take the seat. However loaded with packages you may be, you do not have the "right of way" for the vacant seat. Plaease re-read the episode.
   b. You would settle nothing by avoiding the situation, besides getting off at your wrong destination. Please re-read the episode.
   c. You would be behaving in an acceptable way for no matter how burdened you are with packages or whatever, you are the younger of the two, and show your respect for your elders by insisting that Mrs. Lopez take the seat. She was being courteous toward you because you were a guest in her country, however, respect for age has preference no matter what your burden may be. You are correct in choosing this answer.
   d. Wrong. Go back and re-read the episode, and choose another.

PROGRAMED CULTURE ASSIMILATORS SPANISH

anonymous

1. Raúl, a young Mexican man, is on vacation in the United States, and has met a North American girl, Judy, who he has invited out to one of the best restaurants in New York City. They are now seated in the restaurant and everything seems to be going well. Judy is impressed with his choice of restaurant and is very happy about being out with him. After a delicious meal, Raúl decides to call for the check because Judy is anxious to get to a movie. Raúl snaps his fingers and makes a kissing sound to get the waiter's attention. After receiving the check he notices that Judy looks very embarrassed. What happened?

2. a. Judy was afraid she had ordered something too expensive and that Raúl would be upset when he saw the check.
   b. The manner in which Raúl called the waiter is not acceptable to most North Americans.
   c. Judy was afraid she had offended Raúl by hurrying him to get to the movie.
   d. Judy didn't like the fact that Raúl was going to pay for her meal also.

3. a. Probably not. There is a better explanation.
   b. This is the most likely to what Judy was reacting to. In North America, the usual way to call a waiter is to motion for him or to call him in a low voice if he passes by the table. Finger snapping, a kissing sound, clapping or a loud "Pssst" is seen as rude and thoug it may attract the waiter's attention, it will probably attract everyone else's as well.
   c. This is not the best answer. Try again.
   d. No. Though North American girls often offer to pay for their own expenses, most are not offended when someone else pays for them.

PROGRAMED CULTURE ASSIMILATOR SPANISH

anonymous

1. Bob, the newly arrived American student, was invited to a fiesta at the home of a fellow student for Saturday night, 'como a las nueve.' When Saturday night came, he dressed up in coat and tie and headed for the corner to wait for the bus, but just as he got there, the bus was pulling away. He became more and more nervous as it got later and later, but finally the bus came and he managed to get to the house at 10:15. At first he thought he had the wrong address since the house was dark and no sounds could be heard. But no, this was it. He knocked on the door, and after a short delay, the maid let him in and ushered him to the empty living room. There he sat, totally alone, until his friend finally appeared about 20 minutes later. The friends' greeting was polite, but not overly effusive. About 15 minutes later, other guests began to arrive.
2. What was the reason for this mixup?
   a. When his host said 'como a las nueve,' he meant 'we have dinner at nine, you should come later.'
   b. Most people in this country arrive considerably later than ;the appointed hour for evening social engagements.
   c. The host changed the time and since telephones are not widespread in this country, he could not inform his guest.
   d. The host thought his American guest might have trouble finding the house and wanted him to leave early enough to get there.
3. a. The American might have interpreted the statement that way--'como' is the present tense of 'comer' of course, but it is also an adverb meaning 'approximately,' 'about'. See if that gives you a clue. Go back and re-read the situation.
   b. Yes. In this case--A Saturday night party with dancing, one can arrive up to two hours late. This convention is silently agreed upon by members of the culture, but Bob wasn't in on this. In parts of the US, guests are allowed to arrive 1/2 to an hour late for this kind of party. Two hours is usually on the outside of the limits. In some cases, though, punctuality is expected. Dinner guests should be pretty much on time and if Bob had arrived at the theatre two hours late, he would have

missed the show.

c. Maybe. But there is no clue to that in the situation, and anyhow he probably would have invited too many people who wouldn't have phones.

d. Hosts do sometimes count on guests being tardy and compensate by inviting them for earlier--but two hours?

PROGRAMED CULTURE ASSIMILATOR SPANISH

by Ed rife
Hildegard Bals

1. Bill Adaruk, living with a Spanish family, feels uncomfortable because after dinner each family member adjurns to his room and quickly shut their doors. Bill, upon meeting an American friend, communicates that he is most unhappy with the family with whom he is living becuase they are very untrusting and suspicous of his actions. While trying to adopt to the families patterns, he is, nevertheless, extremely uncomfortable.

2. a. The family members, while all being very pleasant, are untidy, and they fear that Bill will go back to America and explain that all Spanish people are messy.
   b. Bill, unaware of Spanish customs, does not realize that Spanish people prefer their privacy and do not mean to be rude.
   c. By nature, the structure of a Spanish home, makes it necessary to shut all the doors so as to prevent the damp chill that would occur.
   d. This particular family resented an intruder in their home and they felt that while not being directly rude, they would subtly try to convey their feeling that he was unwelcome.

3. a. Wrong answer.
   b. Bill, while being unaware of the various customs should have consulted with one of the members of the family. If he felt uncomfortable approaching one of them on this topic, he should have talked with one of his American friends as to what occured in another home.
   c. Wrong answer.
   d. Wrong answer.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by Sheryl Blackwell

1. John, the son of an American diplomat, is visiting the host country for the first time. After meeting many of his father's friends and their families, he asks one young lady to go to the movies with him. On the afternoon in question, John finds he has just enough money for showfare and a few refreshments.
When John arrives to pick up Teresa, he finds both Teresa and her aunt awaiting him.
2. Should John have been surprised to see the aunt with Teresa?
   a. Yes, since he had made a date with Teresa alone.
   b. Yes, and he should have been very angry.
   c. No, but the aunt should pay her won fare and sit somewhere else.
   d. No, because young ladies do not go out unescorted.
3. a. You have chosen this anwer, but how often does a young man specify that the young lady be alone and is this the important factor here? Re-read the situation and choose another answer.
   b. You have chosen this answer probably because you feel it was unfair to John for the aunt to impose herself. Is this really what has happened? Reread the situation and choose a better answer.
   c. You have chosen an answer which is partially correct but it is not the best answer. Is the money involved the issue here? If John expected both Teresa and her aunt, what has money and seating to do with this situation? Re-read the situation and choose a better answer.
   d. This is the appropriate answer. Since John's father is familiar with the cojntry and John has been there a little while, this should not be a surprise nor would John be angry nor would the aunt sit elsewhere and the money John had would have been showfare and refreshments for three.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by Evangela Vanacore

1. A group of American students go to a rural Mexican village to spend 2 months doing social- and medical work. The children come daily for informal classes in reading and writing, arts and crafts, even come for medication and shots. Toward the end of the time, the Americans announce a fiesta, with a piñata and distribution of clothing. (Used and some new clothes had been donated by folks back home and were sorted according to sizes and set up in one of the school rooms) Children and adults came and participated in the social events but when they were invited to come into the school to choose what clothing they needed, none came. The Americans were confused and tried to cajole some of the people into taking the clothing. Why didn't the villagers respond?

2. a. The clothing was brought by the Americans and the villagers did not like the styles.
   b. They thought the clothes were on sale and although they needed the clothes, they are poor and cannot afford to buy them.
   c. While the villagers participated in the educational, clinical and social activities sponsored by the Americans at the school, they would or could not accept the clothing.
   d. The clothing was used and the villagers did not want to wear other peoples clothing.

3. a. This may seem to be the correct explanation since, in fact, the villagers wore distinctive simple garb almost all alike as to material and color. They usually made their won clothing so it would seem that if they really wanted the clothes, they could make adjustments and the styles wouldn't be such a problem.
   b. This really could be the explanation because in fact they had little or no money, but the Americans <u>did not say</u> that the clothing was for sale, they said it would be distributed.
   c. This in fact is the best explanation. The other services were accepted in a collective sense and were seen as appropriate for the village as a whole, but the clothing given on a one to one basis was an insult to the dignity of the individual. In fact, the village leader suggested that a slight fee in money or

eggs or tunas be charged. This was subsequently done this way and was highly successful.

d. Since their own clothing was dirty, torn, patched, etc., it probably was not a significant factor that the clothing had been worn by others. There must be another explanation.

PROGRAMED CULTURE ASSIMILATORS SPANISH

by Mary Lee Poindexter

1. A teacher chaperone is giving her group of high school students an orientation talk in regard to student life on the campus of a Mexican university. She presents the following problem.

   The students have just arrived at the school. On the first evening a "Bienvenidos" party has been planned. The object of the party is to allow the North American students to meet Mexican students also enrolled in the summer school.

   As the program of Mariachi music continues, the Mexican boys move from one pretty "gringa" to another introducing themselves. Hand-extended, the Mexican male says, "Fernando García Roel, encantada de conocerle, señorita." His hand remains outstretched to the point of embarrassment as the young lady stands, arms at her side, responding with her school-book Spanish, "El gusto es mío."

2. a. The Mexican's embarrassment was caused by his natural Latin shyness in the presence of young ladies.
   b. Typically, the Mexican is overactive in his movements, particularly in social situations.
   c. The Mexican was not aware that in the North American girl's country, girls and boys of the same age do not shake hands when introduced.
   d. The girl from the US had heard that Mexican boys took advantage of girls who were too forward.

3. a. Latin "lovers" are never shy in the presense of young ladies.
   b. That is ridiculous. Mexican males are at ease and graceful in all social situations.
   c. Correct. In the US, girls generally shake hands only with older persons to whom they wish to show respect.
   d. Very likely, but in this case, the boy's outstretched hand indicates that a hand-shake was indicated.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by Gwendolyn Stewart

1. Setting: A night club in New York. Two Spanish speaking people walk into this night club and sit at a table across from these four black people and a popular black singer is singing and the Spanish people look over at the black table and say you know, we really love soul music, (in Spanish), Nos gusta lo musica "soul." The black people look at them and say yea, and ignores them the rest of the night.
2. The black people ignored the couple because they were the only Spanish people in the night club and they didn't want to be seen talking to them.
   b. They ignored the Spanish couple because they knew that they didn't like their music and they were only trying to be clever.
   c. They ignored the Spanish couple because they liked them and that is the proper thing to do.
   d. They ignored the Spanish couple because they couldn't understand what they were saying because they spoke in Spanish.
3. a. You are incorrect. Try again.
   b. You are incorrect. Try again.
   c. You are incorrect because this is not a part of their culture.
   d. You are correct because everybody doesn't speak Spanish.

PROGRAMED CULTURE ASSIMILATORS SPANISH

by Ed Clifford

1. Several years ago a Mexican tour was planned by a local tour association, in a high school where I was teaching Spanish. Since I was a fairly new teacher to the system, I was not the chaperone of the group, but wanted to prepare the few students from my classes to get along adequately in Mexico. So as not to sacrifice the many for the few, I set about preparing a compact booklet of useful items, phrases, typical situations in which any student traveling in Mexico might find himself. We practiced involvement in the various situations depicted in by booklet; We worked on correct pronunciation and on typical phraseology which would br best understood by the native speakers.
The studetns fled the country and were immersed, I thought, in a cultural situation from which they would return highly benefited. When they did return and I had a chance to discuss with them individually the outcome of the trip, their reaction was the same. "We didn't even get the chance to use our Spanish because the places we went accommodated us by using only English, therefore we didn't really need the materials which you supplied.
2. Why were the native speakers so accommodating to the students by making them feel comfortable in their own-native tongue.
   a. Students had not been well enough prepared by the tour association or their teacher to realize that what they would be exposed to was a prescribed, contrived trip which would take them to commercial, American tourist centered sites, not typical out of the way places where one might normally use his 2nd language in getting along with the people.
   b. Students didn't realize that this is typical behavior accorced all strangers to Mexico and they should have been forewarned by their teacher that Mexicans are very hospitable.
   c. The Mexican people were quick to notice that the students were ill at ease in a strange environment and therefore felt obliged to create an atmoshpere in which the students would feel comfortable.

d. The Mexican people do not have the time to listen to and mentally correct the bumbling, contrived efforts of a bunch of teenagers.

3. a. This is the correct answer because both tour association and the Spanish teacher are guilty of a communication gap. Both are at fault for not delving more deeply into the trip, thereby knowing exactly where the students were to go and just what they could have expected.

b. Not correct. Go back and re-read.

c. Not correct. Go back and re-read.

d. Not correct. Go back and re-read.

PROGRAMED CULTURE ASSIMILATORS SPANISH

by Diane Pretzer

1. Bob and Mary Jones, recent arrivals in Bogotá, have been invited to the home of a Colombian coworker for a dinner party. Their host mentioned 9 p.m. Bob was surprised at the late hour of starting, but he and Mary made it a point to arrive right on time so as not to delay dinner.

   Arriving at the door, they rang the bell. After a long pause, they rang again. Finally a servant appeared, and ushered them into the living room, which was dark until that moment when the lamps were lighted. Rather puzzled looks passed between them as they sat silently for a while, and they finally began to talk, almost in whispers. "Do you suppose we got the wrong house-- or the wrong night?" Anxiously they watched the door. At 9:45 their host appeared, greeted them cordially, and said he and his wife would be with them shortly. At 10:30, host and hostess appeared, followed by servants with drinks, and soon, other guests arrived. Still puzzled, the Joneses relaxed, but were certainly glad when dinner was finally served at 11:30.

2. a. Bob and Mary did have the wrong night, but their host and hostess were graciously and valiantly trying to make the best of it. They hurriedly dressed, got some neighbors to come in , and gave a pretty good impromptu party.
   b. Bob and Mary hadn't discovered yet that, regardless of time mentioned, no host would expect their guests to arrive until at least one hour or 1 1/2 hours later.
   c. Bob was mistaken when he thought they were told the prty was at nine. His friend had said there would be nine guests.
   d. Bob and Mary forgot to change their watches when they arrived in Bogotá.

3. a. This is not the right choice. Latins may be known for hospitatily, but not THAT much!
   b. This is the appropriate choice. Few non-natives would know it until they ran into the experience, or were especially cautioned by those in the know. The party would proceed at a very leisurely place and it might be after midnight when dinner was served.

The party might last till 3 a.m., even on a week-night.

c. If Bob's Spanish was adequate for work in Bogotá, he isn't too likely to mix up "a las nueve" and "habrá nueve invitados." This is not a good choice.

d. Since they have been there at least a few days, this choice is extremely unlikely.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by Janet Baird

1. A teenage Northamerican girl was walking down the street in Puerto Vallarta. She heard a whistle follow her. When she arrived home, she was teasing her Mexican brother and she told him of the event. His only response was a laugh. The fact that he laughed is indicative of:

2. a. His belief that North American girls are vain and take minor flirtations seriously.
   b. The fact that whistling is sometimes a sign of disapproval and not necessarily flirtation.
   c. His belief that flirtation and reactions to them are universal.
   d. His approval of the fact that someone whistled at her.

3. a. Not a bad guess, but there's one that's better. It's true that the Latin culture approves of flirtation, and North American girls frequently come in for more than their share, but please read the selection again.
   b. Right! A whistle is usually a sign of disapproval.
   c. Try again--Flirtations are not necessarily universal. A Latin sends candy, flowers, and poetry regularly. When's the last time you received a sonnet?
   d. Not necessarily. The Latin temper sometimes flares when inappropriate attention is given to a lady.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by Brother Arthur Ravelo

1. Three American students are window shopping in a downtown area of a city in Spain (or L.A.) All of a sudden they see 2 teenage boys walking on the street with their arms around each other's shoulders. The three American students look at each other kind of surprised. After a while they see 2 other teenagers walking around with their arms around each other's shoulders. After the third time that this happened, one of the American's said: "I think we are in a homosexual area."
2. For a Spaniard, putting his arms around another man's shoulder means:
   a. It doesn't make any difference whether a Spaniard is with a man or a woman.
   b. It is a sign of homosexuality.
   c. A gesture he does with anybody.
   d. A way of expressing his friendship to a close friend.
3. a. Ways of behaving on a street does make a difference to a Spaniard whether that person is male or female. Go back and re-read the episode.
   b. The ways the Spaniards behave with men is much more different than the way Americans do. Please choose another answer.
   c. Putting his arms around another man's shoulder shows certain intimacy. He wouldn't do this with a person he met a week before.
   d. Exactly. Most Spanish and Latin American men feel quite at ease showing signs of affection among each other. It is perfectly well accepted in their society when a man puts his arms around another man's shoulders.

PROGRAMED CULTURAL ASSIMILATOR SPANISH

by John W. Ferguson

1. Edgar, an "American" visiting a middle-class Mexican family whose acquaintance he has recently made, expresses his admiration for Señor García's gold and silver tie clasp. Sr. García responds with, "Pues, es suyo." Edgar marvels at such generosity and thanks him profusely. Sr. García then gives his young American friend the clasp but reveals signs of consternation.

2. a. Sr. García really expected Edgar to pay for the clasp.
   b. Edgar should have given the father an abrazo to show his sincere gratitude.
   c. Sr. García was showing a common courtesy which Edgar should not have taken literally.
   d. Sr. García was happy to give Edgar the clasp, but he expected some gift in return.

3. This is possible but highly unlikely. Even if Edgar had offered to to pay for the clasp (which also would be inappropriate), Sr. García would refuse to accept.
   b. The <u>abrazo</u> probably would not have significantly reduced Sr. García's bewilderment.
   c. This is the correct interpretation of the episode. Edgar should not have taken Sr. García*s gracious offer literally. He might have responded appropriately with a simple "Gracias", or "muy amable."
   d. Although Edgar did send Sr. García a nice gift upon discovering his error later, none was really expected.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by William DeLorenzo

1. Three young girls went to Mexico looking forward to swimming and sunshine. When they arrived in Mexico City they discovered there were no beaches or outdoor swimming pools where they could go. So, they went to Chapultepec Park where they could at least lie on the grass in their bikinis to enjoy the sunshine. After they had been there for a short while, they were approached by a police officer.
2. Why did the police officer approach them?
   a. He was hoping to make a date with them.
   b. He was attracted by the fair American girls.
   c. He wanted to caution them about their inappropriate dress.
   d. He wanted to warn them that they probably would be approached by other men in the park.
3. a. This is highly unlikely as it would indicate an inappropriate behavior on his part while in uniform.
   b. It is possible that he would have been attracted by their fair complexions and hair as this is unusual among Mexican women, however if this were the only factor he would probably have limited himself to observation.
   c. This is the best answer. Mexicans generally dress more formally than Americans. Mexican women are not seen in shorts in the middle of the city where Chapultepec Park is located, much less in a bikini. Whereas it is common to find sunbathers in the park in the US, it is simply not done in Mexico.
   d. It is quite likely that the girls would be approached by other men but the police officer would view this as normal and predictable behavior. He would not think it possible that the girls would not expect this to happen.

PROGRAMED CULTURE ASSIMILATOR SPANISH

by William DeLorenzo

1. While in Spain, several American students went into a restaurant for dinner. The head waiter seated them in a cozy semi-dark corner. Shortly after getting the waiters attention, they received a menu and were soon ready to place their order. Once again the waiter was summoned with the familiar "Psst" and finger snapping. The order was placed and after a short while dinner was served. Having finished their meal, the group was ready to leave. Once again they summoned the waiter. After several unsuccessful attempts to attract the waiter to their table, the students became very annoyed and began to get loud and abusive. They were apparently furious with the seemingly slow service and the obvious "cold shoulder" they were receiving. After many more attempts, the waiter finally came over and took their check. The students decided not to augment the already included tip. The waiter was also upset with their cheapness and proceeded to mumble various anti-American epitaphs.
2. Obviously, the preceding vinette was an unpleasant one. The fact that the waiter did not come to the table immediately could best be understood by one of the following explanations.
   a. The students were seated in a rather inconspicuous section of the restaurant and the waiter could not easily communicate with them.
   b. The waiter was obuiously anti-American and did not wish to give them good service.
   c. Since the custormers were young students, the waiter did not anticipate a good tip; therefore, he was not concerned with providing them quick service.
   d. The waiter did not come quickly to collect the check because he thought that the students wished to stay and chat a while.
3. a. While you are thinking logically about the problem, it is not too likely that this is the reason. The students were able to call his attention when they first were seated and he did respond rather quickly. Since he had made several trips back and forth it is not too likely that he has lost his way. Go back and reread the problem.

b. You may be justified in your thinking, however, remember that ways in Spain are meager. It is rather unlikely that he would forgo the possibility of a good tip from the foreigners.

c. In some cultures this might be true, however Spanish waiters are usually very courteous to <u>all</u> customers, regardles of age. Unless, of course, the customer has provoked a confrontation. Seek another reason.

d. You are absolutely correct. It is customary to leave the customer alone so that they may relax and chat about various topics.

PROGRAMED CULTURE ASSIMILATORS SPANISH

by VeAnna Morgan

1. Teri and Joanne are American students who are in Mexico City for the summer, studying with a group from their American university. They had known quite a number of Mexican students when the latter were studying in the States, and they decide to have a party in the apartment where they are living for the summer. They invite both their Mexican friends and the other Americans who are there for summer school. Invitations are sent out to make it a really special affair and these include the address of the apartment and the time the party is to begin. It is to begin at 9:00 since they understand that social events begin late there.

   On the evening of the party, the girls rush around with last minute preparations and getting themselves dressed, but by 9:00 they are ready and their American guests begin to arrive. An hour later they still have not received a single Mexican guest and they discuss the possible reasons for this situation.

2. a. The Mexicans, although they were friends in the States, do not want to bother with Americans when they are back home.
   b. The girls did not make clear in their invitation the time that the party was to begin.
   c. They have scheduled the party at the Mexican dinner hour and their Mexican guests would not leave their families at that time.
   d. The Mexicans would not expect to have to be punctual for a party. In fact, they would consider it impolite to arrive at the appointed hour, and would deliberately plan to put in an appearance about an hour after the time stated on the invitation.

3. a. This solution is incorrect and would reflect a considerable amount of cross-cultural paranoia or an ignorance of social customs in Mexico.
   b. This solution is incorrect. The episode stated that the time was included. Reread the problem.
   c. Although the party hour does conflict with the Mexican <u>dinner</u>, this is not the best possible answer. Reread.
   d. You have selected the best explanation. The American ideal of punctuality even in social situations does not carry over to

Mexico. The Mexicans would think they were being polite--not rude--by arriving about an hour (or more) later than they should have.

PROGRAMED CULTURE ASSIMILATORS SPANISH

anonymous

1. John Smith has been selected by his company because he speaks Spanish and sent to Surlandia to arrange for some imported goods. John sets up an appointment with Sr. Martínez for Thursday at 2:00 p.m. He arrives at the office a few minutes before 2:00. He is greeted by the secretary and sits down. 15 minutes later he is still sitting. People go in and out; chat with the secretary, etc, but he is still sitting. John is beginning to feel quite irritated, particularly as he has another appointment scheduled for 3:00 p.m. Finally at 2:40 he is shown into the office of Sr. Martínez. Feeling pressured for time and irritable over the lack of punctuality, he tries to get immediately to the business at hand and refuses the coffee offered by Sr. Martínez. He is unable to arrive at a satisfactory affangement with Sr. Martínez, altho' he feels vaguely that the actual terms and conditions are acceptable, and takes his leave 20 minutes later.
2. Mr. Smith has failed in his purpose because:
   a. This has been an extremely difficult day for Sr. Martínez; he has had many appointments, is behind schedule, and thus less receptive to new proposals.
   b. A failure in communication has taken place; Mr. Smith's Spanish is not adequate to convey all of the positive aspects and advantages of his proposal.
   c. Mr. Smith has ignored the social amenities necessary for the serious consideration of business proposals in Surlandia.
   d. The appointment was made for after the siesta hour in Surlandia, which is a bad hour for closing such important business affairs.
3. If you chose the ignorance of the social amenities, go to Go and collect $200. Mr. Smith first was unaware that unlike in the U.S., business appointments are not held strictly to the hour set. The importance of the pleasant conduct and conclusion of business is much greater than keeping to a schedule. Refusing coffee and trying to avoid rather fomalized social amenities and conversation in order to go directly to the purpose of his visit undoubtedly led Sr. Martínez to feel that on a personal level this was not the type of person with whom he wished to extablish a business contact.

PROGRAMED CULTURE ASSIMILATORS SPANISH

anonymous

1. Two American students, Kathy and Sue, from the U.S. are studying in Guadalajara, Mexico for the summer. They have been there only a few days. They are walking down the street when two young men pass them turn around to follow them and say--¡Qué bonitos ojos tienes! Bendita sea tu madre. Hermosa. Ay, qué linda, etc. At this point, Kathy and Sue break into a run--the young men remain totally taken by surprise.

2. A. Kathy and Sue did the right thing. Obviously, the young men were dangerous.
   B. Kathy and Sue overplayed their roles. They should have stopped and talked to the young men.
   C. Kathy and Sue were experiencing a very common way of complimenting pretty girls in Mexico.
   D. It was evident these girls were from the U.S. and the young men naturally assumes young women out alone on the streets, especially from the U.S. are "easy game."

3. A. Go back and reread the problem.
   B. Go back and reread the problem.
   C. Yes, you are right. In Mexico, young men are quite out spoken in appraising the charms of young ladies. This is not meant to be an insult. To the contrary, and the girls should have just kept right on walking, ignoring but enjoying this bit of flattery known as "tirando piropos."
   D. Go back and reread the problem.

MINI-DRAMA FRENCH

by Michel Rancé
Dorothy Beall
Jim Labadie
Myriam Abanohe
Harold Vizino

Presentation

Two 16 year old Americans are in France for two days. They are walking down a street in the afternoon and find a free table at a café. As they are seated, they look around and observe what other people are doing.

Scene I

Linda: Look at those two girls and they are drinking!

Sue: Wow! This place would be "off limits" for us in the States.

Linda: Here you can drink whatever you want without an ID.

Sue: Let's order some of that French wine.

[they giggle]

Waiter: Mesdemoiselles?

Linda: Deux verres de vin rouge.

Waiter: Du vin rouge? (facial expression)

Linda: Oui, Monsieur, 2, s'il vous plaît!

[indicates with first two fingers]

Waiter: Comment, 3 verres, maintenant!

Linda: Non, deux.

Waiter: Ah, deux.

A few minutes later the girls are drinking and talking.

Scene II

Reactions of girls.

Sue: Did you see his expression?

Linda: Yeh! What was his problem? What the hell, we're not babies.

Sue: And what's that about 3 glasses?

Scene III

French couple reacts.

Madame: Look at those two!

Monsieur: American girls. They surely must be brought up differently than French girls.

Madame: Why don't the Americans keep their hippies at home. It's exactly what I've seen on TV the other day--sex, drugs, and all that stuff....

Class Discussion Ideas

1) Girls drinking red wine
2) Misinterpretation in counting
3) French prejudice
4) Size of aperatif (martini acceptable for girls)
5) Camaraderie and conversation emphasis with any drinking

MINI-DRAMA FRENCH

by Mirco M. Mitrovich
Nancy Thompson
Paule A. Wilson

Objective--The student will learn the differences in behavior between French and American shoppers. They will learn that French shoppers do not handle merchandise as freely as do Americans.

Scene: Boutique in Paris where hand-made lingerie is sold at very high prices.

Characters: 2 American tourists
1 French sales lady
1 observer who understands both cultures

Two American tourists ask in French to look at slips.

Saleslady: What size would you like?

American tourist 1: It's for me. I don't know exactly. Perhaps you can tell me.

Sales lady: I believe you would take about a 42.

She brings out three or four size 42 slips in different colors and styles.

Am. tour. 2: (Unfolds neatly packaged slips, holds them up against her body, discusses the various at great length with her friend in English. In the tourists face she registers disapproval.

Am. tour. 1: How much is the blue one and the green one?

Sales lady: 60 francs for the blue one, 80 francs for the green one.

Am. tour. 1: (to her friend) This is robbery. Can you imagine paying that much just for a slip?

Sales lady: Which one would you like, madame?

Am. tour. 1: (throwing them back on the counter in a heap) Neither one, thank you. (they leave)

Sales lady: (Completely nonplused and furious. She speaks in French to the bicultural observer) Have you ever seen anyone behave like these Americans. They make me pull out everything, they unfold it all and they don't even buy anything.

Observer: (very embarrassed--a French woman now living in USA) They

do not mean to be impolite. In the USA people handle merchandise at will in just about every shop. They buy only when they wish to. It's simply their custom.

Sales lady: (Totally unreceptive to the explanation) That is no good reason.

MINI-DRAMA FRENCH

by Martin Barrett
Norman Cote
Jane Wright
Marilyn Swift
Marge Hull

Situation: Two American enter a French hotel, register, and...

Concierge: Here's your key. Your room is on the third floor.

Am. 1: Thank you.

Am. 2: Where is the elevator?

Concierge: I'm sorry. It's not working. The stairway is this way.

The two Americans walk part way up and the lights go out. One walks back back downstairs and talks with the conciege.

Am. 1: Are there any lights?

Concierge: Certainly--the button is there on the wall.

The American pushes the button, the lights go on, and the Americans go back up. Near the third landing the lights go out again.

Am. 1: The concierge must have turned out the lights.

Am. 2: Those French--the elevator doesn't work and he didn't even give us the time to get to our room. I'll go down and ask him to turn them on. (He descends)

Am. 2: Did you turn the lights out?

Concierge: No.

Am. 2: Someone else did or they're not working!

Ensuing discussion on use of lights in France.

MINI-DRAMA FRENCH

by J. Dale Miller
Carol Larson
William Merhab
Alma Sivermaid
Robert LaFayette
Doris Berteau
Edward H. Bourque (Consultant)

Setting: A Paris bus stop at rush hour.

Characters: Mary and Sue, two American girls in Paris.

Sue: Oh, here's a bus stop. Why, hi Mary! Are you going back to the hotel too?

Mary: Yes, and I've been waiting awhile.

Sue: Here comes 92 now.

Mary: Let's get close to the curb so we can get on right away. My feet hurt!

Bus arrives and stops. The 2 Americans attempt to get on.

Controleur on bus: Just a minute. Don't push.

Sue: Why won't he let us on?

Controleur: 21

Mary: Hey! How come he's getting in here? He came after we did!

Controleur: 22. (Other people get on the bus) 23.

Sue: What kind of set up is this?

Controleur: 24, 25 (Other people get on the bus)

Mary: I'll bet you he won't let us on because we're Americans. Look! We're the only two left!

Controleur: All right, driver, let's go!

The bus leaves.

Sue: Boy! These Frenchmen!

MINI-DRAMA FRENCH

by Marilyn Gregory
Patricia Martin
Joyce Booth

Mrs. Gregory and her daughter Sheryl are visiting Paris and have taken up residence in a small hotel with a university group.

Mrs. G: Well, this room isn't too bad--but where is the closet?

Sheryl: (looking about) Mom, there doesn't seem to be one. But look here--I see a sink in this little room behind the screen. But what's that?

Mrs. G: I don't really know. Could that be the bath-tub?

Sheryl: I don't know, but even I couldn't get in there. It's too small.

Mrs. G: Let's ask the concierge.

They seek the concierge.

Mrs. G: Excuse me, madame, our room doesn't seem to have a bath-tub.

Concierge: Well, would madame care to take a bath?

Mrs. G: Not at this precise moment, but in about an hour.

Concierge: Well, if madame will please come down to my apartment, I'll show you where the bath-tub is.

Two hours later.

Mrs. G. to daughter: You won't believe this. When I finished taking my bath, Madame la Concierge was actually standing outside the room, and she actually asked for 2 francs! I know the tour-director paid our expenses. She must have a little racket going on the side. Boy, the French sure know how to see an American coming.

MINI-DRAMA FRENCH

by Jerry Lindvall
Penny Pucelik
Joyce Lopas
Barbara Seaman
Judy Sugarman

A Token Encounter in France

Scene 1--On the Street

Am. tour. 1: Better call home for more bread.

Am. tour. 2: Yea!

Am. tour. 1: Excuse me, sir. Can you tell me where I can find a public phone?

Native 1: Right over there in the train station.

Scene 2--In the train station.

Am. tour. 1: What's wrong with this coin. This damn machine keeps rejecting my money. (Loud banging)

Am. tour. 2: We'd better tell them it doesn't work.

Scene 3--At the ticket window.

Am. tour. 1: Are you aware of the fact that your telephone isn't working?

Native 2: Hrumph! There's a man making a call in there now.

MINI-DRAMA FRENCH

by Doris Berteau
Margot Dowling
Agnes Dunaway
Jim Labadie
William Merhab
Alma Silvermaid
Frances Nostrand (Consultant)

Une aventure au jardin du Luxembourg

1. General goal: Students will demonstrate an understanding of the ways in which the target language and culture interact.
2. Behavioral objective: Students will recognize and exhibit the use of tu and vous as social signals in a representative variety of situations to reinforce previously presented material.
3. Activities: Dramatization by students.

Lieu: Le bassin dans le jardin du Luxembourg

Titre: Une Aventure au jardin du Luxembourg

Personages: Jean-Luc, un petit garçon
Chantal, une petite fille
La maman de Chantal
Le marchand de ballons

Chantal: Oh, quel joli bateau! Il est à toi?

Jean-Luc: Oui, il est tout neuf! Tu as un bateau, toi?

Chantal: Oui, c'est le vieux, là-bas.

Jean-Luc: Regarde le marchand de ballons qui arrive.

Chantal: Maman, tu m'achètes un ballon?

Le marchand: Vous voyez, madame, j'en ai de toutes les couleurs.

La maman: (au marchand) Vous en avez à tous les prix, monsieur?

Le marchand: Non, madame. Un seul prix: 1 franc 50. Et toi, petite, quel ballon veux-tu?

Chantal: Le rouge, s'il vous plaît.

La maman: (Elle donne l'argent au marchand) Voilà, monsieur.

Le marchand: Merci, madame. (Il part)

Jean-Luc: Si tu me laisses jouer avec ton ballon, je te prête mon bateau.

Chantal: D'accord. Tiens! (Elle lui tend son ballon)

Jean-Luc: (Il prend le ballon, mais il lui échrappe et s'envole.)

Oh! Le ballon. (Il commence à pleurer)

La maman: Ne pleure pas, mon enfant.

Jean-Luc: Oh, madame, excusez-moi.

Different ways of presentation:

1. Student presentation before the class.
2. Student presentation recorded on tape.
3. Use of pictures--photo of les Tuileries, Jardin du Luxembourg public garden, balloon seller, French children, etc.
4. Use of flashcards with stick figures representing the different characters.

Exercises:

1. Chantal voit Jean-Luc pour la première fois. Que demand-t-elle à Jean-Luc?
2. Quelle question pose Jean-Luc à Chantal au sujet du bateau?
3. Que dit Chantal à sa mère parce qu'elle veut un ballon?
4. Lorsque le marchand de ballons parle à la mère de Chantal pour la première fois, que dit-it à sa dame?
5. D'abord la mère de Chantal ne désire pas acheter un ballon
   A. Quelle raison donne-t-elle à sa fille?
   B. Que demande-t-elle au marchand?
6. Jean-Luc pleure.
   A. Que dit la mère de Chantal à Jean-Luc?
   B. Que répond Jean-Luc à la mère de Chantal après cela?

Remplissez les tirets avec la forme qui convient....tu ou vous

1. Les enfants disent _____lorsqu'ils se parlent.
2. Une mère dit_____à ses enfants.
3. Les enfants disent_____à leur mère.
4. Les adultes disent _____ aux enfants.
5. Les adultes disent _____ aux adultes qu'ils ne connaissent pas bien.

MINI-DRAMA GERMAN

by R. O. Whitcomb
James Hammers
Cecilia C. Baumann
Ken Lester, (Cansultant)

Teacher introduces Professor and Mrs. Jones, a young couple visiting Germany.

Professor Jones: Dear, don't you find these Germans rather inconsiderate? Last night when we were visiting the Schmidts, Hans just walked in on me while I was on the john--without even knocking! Couldn't he see that the door was closed?

Mrs. Jones: Yes, and Grete even made a big point of closing the living room door every time I left the room!

Teacher introduces Herr and Frau Schmidt.

Herr Schmidt: Don't the Americans have a sense of privacy? They don't even close the door when they are in the water closet!!* Last night I walked in--and there Professor Jones sat!

Frau Schmidt: And his wife! Doesn't she ever close doors? Every time she went from one room to another, I had to close the door after her!

Teacher (tries to draw out reaction of class) What caused this cultural misunderstanding?

1) In a German home all interior doors are generally kept shut.
2) When privacy is desired, the German locks the door. All doors have their keys in the key holes.
3) Linguistically, the German usually distinguishes between closed (zugemacht) and locked (zugeschlossen)

MINI-DRAMA SPANISH

by Pilar Aurensanz
Agnes Dunaway
Sam Johnson
Mary Lee Poindexter
Janina Ponte
Sister Mary Rosaria
Rosann Stark
Raymond L. Gorden (Consultant)

This mini-drama is concerned with the use of chrysanthemums in Spain and in the United States as an example of cultural contact that brings misunderstanding.

Scene: a hospital in Spain

a. in the corridor
b. in doña Luz's hospital room
on the street near doña Luz's house

Characters: Debby and Suzanne, two American girls, boarders in doña Luz's house
Doña Luz, a Spanish lady
Señora Lopez, a neighbor of doña Luz, also Spanish

Scene I: Debby and Suzanne walking down the hospital corridor toward doña Luz's room.

Debby: I'm glad we could get such nice fresh chrysanthemums for doña Luz.

Suzanne: Oh, yes, she loves flowers.

Debby: We'll just stay a minute--she's so sick.

Scene II: In doña Luz's hospital room.

Suzanne: Good afternoon, doña Luz.

Doña Luz: How nice of you to come!

Debby: We brought you some flowers.

Doña Luz: How thoughtful! But it wasn't necessary, really.

Suzanne: Here, let me help you take the paper off.

Doña Luz: (getting very pale) Oh, but you shouldn't have bothered. Please leave them over there.

Debby: We have to go now. But we'll come again soon.

Scene III: In the corridor.

Suzanne: Gee, she must really be very sick.

Debby: Yes, she didn't seem to appreciate us coming.

Suzanne: Did you notice how pale she got when we gave her the flowers? She must have been in pain.

Scene IV: on the street near doña Luz's house.

Debby: Hi, señora Lopez. What beautiful chrysanthemums you're carrying! We just took some like them to doña Luz in the hospital.

Señora López: You took chrysanthemums to doña Luz? (horrified) Oh, my goodness!

Suzanne: Why not? What's wrong?

Señora López: We take chrysanthemums only to the cemetery.

Possible questions following the playing of each scene on the tape:

After Scene I: Is it natural for Debby and Suzanne to take flowers to doña Luz? Do Americans customarily do this?

After Scene II: Does it seem natural do doña Luz that the girls bring her flowers? How do you explain her attitude?

After Scene III: Are the girls surprised that their visit is not well received? How do they explain doña Luz's attitude? How do you explain it?

After Scene IV: Did you expect señora López's explanation? What do you learn from watching this conflict of two different cultures?

MINI-DRAMA SPANISH

by Jody Poole
Kathy Kaufmann
James E. O'Neill
Viola M. Sheppard
Jerome Carvajal
LaVergne Bright
Janet Rodriguez
Marta Ziegenhagen
Edward Allen (Consultant)

Sally and Maria meet in a university cafeteria

María: Hola Sally. ¿Que tal?

Sally: Bien gracias. ¿Y tú?

María extends hand and Sally reluctantly gives a dead fish handshake.

María: ¿Quieres tomar algo?

Sally: Por supuesto.

They sit down. Paco arrives.

María: Allí viene Paco. Paco, ¡Ven acá!

María introduces Sally and Paco by saying "Es un amigo."

Paco: Paco González.

He shakes hands

Sally: Buenos días. (she is reluctant to extend her hand)

Sally decides to smoke a cigarette and doesn't offer one to the others.

María and Paco look strangely at each other.

Sally: ¡Ooo! Tengo una clase. Chau.

Sally leaves quickly.

Paco: ¡Que amiga tienes!

Teacher ask simple discussion question to encourage the students to question.

Why don't the Latin American students like Sally? Then the teacher continues the dialogue.

Part 2.

Paco: ¿Qué amiga tienes?

María: No entiendo porque no quería darme la mano.

Paco: ¿Y por qué no nos ofreció un cigarrillo?

Maria: y aún salió sin despedirse.

Paco: Los norteamericanos tienen aire do superioridad.

María: Creo que son fríos.

Paco: ¿Sí, y además son descorteses?

Question.

What specific things did the Latin Americans find offensive?

MINI-DRAMA SPANISH

by Marilyn Barrueta
Olga Beattie
Diane Brewer
Fe Brittain
David Hershberg
Veanna Morgan
Diane Pretzer
Arturo Rauelo

Characters: 2 American students
Driver
Cabrador

Narrator: Two American students are waiting for a bus on Sunday afternoon in residential Madrid to go downtown.

John: The portero told me we should take bus number 3F and get off at the end, which is one block from Sal. Do you know the fare?

Henry: I think it's 4 pesetas. Mike told me he took a bus Friday to town.

(Bus arrives)

John: Hey! They're pulling up too far. Run to the front.

(They bang on the door)

Henry: Maybe he didn't see us.

(Bang-Bang on the door)

¡Obre la puerta!

(The door opens and students try to get on)

Chafer: Por aquí, no--por atrás. (Gestures)

(Doors close in faces)

John: What's the deal? Closing the door in our faces!

Henry: He pointed to the back and the door's open there--let's try to get on there.

(They go to back door and get on)

Narrator: The students board the bus and start to walk forward past the cabrador.

John: We'd better go up front and pay or they'll throw us off.

(Cabrador stops him)

Cabrador: Senores.

John: I bet we pay this guy. (Aside) Boy, two guys to run a bus with only 4 people in it. Do you have 4 pesetas?

Henry: Yeah. (To cabrador) Aquí tiene usted un duro.

Narrator: A duro is worth 5 pesetas. John expects 1 peseta change. The cabrador hands him back a ticket and 50 céntimos.

Henry: Hey, how much is this coin with the hole in the middle worth?

John: That's only half a peseta. (Whispers) Hey, he thinks we don't know.

Henry: (To Cabrador) Faltan 50 céntimos más.

Cabrador: Pero hoy es domingo.

(Teacher holds discussion on what the problem can be)

Narrator: Altho John and Henry understand linguistically the sentence "hoy es domingo" what they don't know is that bus fares change on Sunday.

MIDI-DRAMA SPANISH

by Janet Baird
John Ferguson
Arlene Levine

Table Manners

Confused American knowing Latin[1]

Home, after first dinner a family in Mexico.

Am. 1: Did you check out that meal? They were really trying to impress us. Did you notice that we had soup and rice and meat, and rolls, and dessert and coffee--everything that they thought we'd like, even if the food was a little cold.

Am. 2: And it tasted pretty good. They can't keep this up all summer--four courses--enen my mother wouldn't do all that running around, no matter how special the company was.

Am. 1: Your mother doesn't have a maid, either.

Am. 2: Yes, but she could have one if she could find someone who'd work for nothing, the way the Indians here do.

Am. 1: Maid or no maid, tomorrow we'll get the usual Mexican fare--hot sauce with no Alka Seltzer.

Am. 2: But even today, with that great meal, I felt uncomfortable.... We told them we liked the food, we were genuinely impressed, and yet they kept staring at us as if we were from outer space.

Am. 1: Yeah, what gives with the hands?

Am. 2: The maid was probably watching how we ate with a knife and a fork, or maybe she thought that we were trying to get rid of the food--whenever I put my hand down on my lap, she really put the eagle eye on me.

Am. 1: Yeah, but she wasn't the only one. They all acted that way. I wonder what it was.

The next day they share their experience with their instructor. He laughs and explains that hands should be kept in "sight", "manos a vista," a tradition maintained in both Europe and Latin America.

MINI-DRAMA SPANISH

by Sheryl Blackwell
Hildegard Bals
Rita Roegge

Piropo

Hombre: ¡Qué Dios le conserve esos ojos bonitos!

Helen: (Looks and smiles a little)

Hombre: (Following her)

Helen: (Goes faster, panics, runs to policeman) ¡Señor! Este hombre me insultó.

Policía: ¿Verdad? ¿Qué dijo?

Helen: Algo de "ojos bonitos." No sé qué exactamente.

Policía: (Riendo) Pero tiene razon.Ud. tiene los ojos divinos, señora.

Helen: (Irritada) Oh, these crude men. In this country a woman can't even depend on the police.